

DOCTOR WHO

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MARVEL

SIX STORIES INSIDE!



WINTER
SPECIAL



**ADVENTURES FROM EACH DOCTOR'S ERA
PLUS PIN-UPS AND INTERVIEW
WITH DIRECTOR PETER MOFFATT**

VORUS

*REVENGE OF THE
CYBERMEN*



INTRODUCTION

WINTER SPECIAL



Every year a lot of thought goes into planning the two special issues that Doctor Who Magazine is committed to producing — this year's Summer Special was to concentrate on the vast merchandising aspect of the programme, while this Winter Special evolved from an entirely different wish — to pay tribute to twenty one years of **Doctor Who**. Many initial ideas were suggested and rejected, until it occurred to us that the best way to pay tribute to any show is through its own heritage — in this case the wide range of stories given us over the years.

Back in 1982 Marvel took something of a gamble by launching an issue of their regular Doctor Who Monthly devoted entirely to archives. That gamble proved a popular success and provided the first inspiration for the magazine

you are holding now. But even since then we've moved on and this is not an attempt to copy that 1982 issue, rather to enlarge on the concept. So here you will discover not only six of the best archives, but also accompanying features designed to make the magazine a true celebration of a television legend.

The first Doctor, William Hartnell, is represented by the superb historical story **The Aztecs** which was undoubtedly one of the best stories of the early Sixties era of the show. Patrick Troughton's second Doctor is at his best in one of the series' all time classics **The Web of Fear**, which introduced us all to UNIT and the Brigadier who also both feature in our Jon Pertwee archive **Terror of the Autons**. That story with its dynamic pace and wonderful script has long been requested by readers of the magazine, and

now we are delighted to oblige. The fourth Doctor, the longest running and arguably the most popular was played by Tom Baker whose **State of Decay** tale remains an excellent reflection of the gothic style.

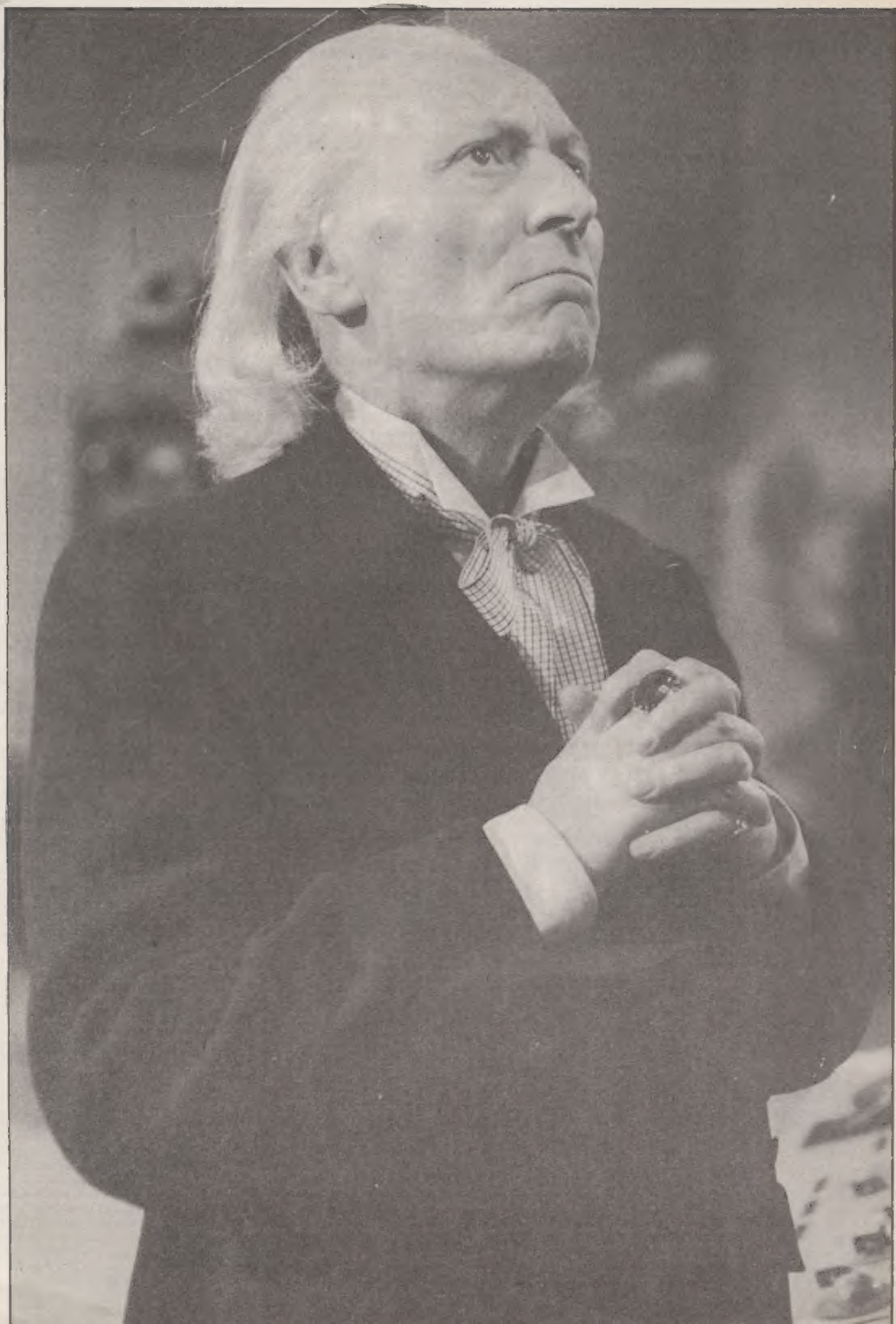
Peter Davison's Doctor came next and **The Visitation** is one of his earliest and best outings in the role while his successor and current Doctor Colin Baker has only been seen in one story to date, the colourful **Twin Dilemma**. The link these last three stories share is in their director, Peter Moffatt, who having worked with all five Doctors seemed the most suitable gentleman for the interview slot. Alongside the archives are the usual **Fact Files** and I have to offer my thanks to Barry Letts, Terrance Dicks and our own Jeremy Bentham for their invaluable help in researching them.

Richard Marson

Editor:
Alan McKenzie
Assistant Editor:
Roger P. Birchall
Designer:
Jane Hindmarsh
Feature Writer:
Richard Marson
Archivist:
Jeremy Bentham
Production:
Tim Hampson
Advertising:
Sally Benson
Publisher:
Stan Lee
Adviser:
John Nathan-Turner



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THE AZTECS



EPISODE 1: THE TEMPLE OF EVIL

The TARDIS lands in a cold darkened room. It is an eerie, mysterious and frightening place: a dead body dressed in strange, ornate robes, lies on top of a highly decorated stone slab. Close by the sarcophagus lies a human heart, the bloody remains of a sacrificial ritual. The TARDIS has brought the four travellers to a tomb, perhaps on Earth, but clearly not to the 20th century!

As they explore their surroundings, Barbara discovers a secret door in the stone wall and steps through it to a brightly lit chamber beyond. Almost at once, she is captured by two guards and a priest who accuse her of defiling the Temple of Yetaxa... a crime punishable by death! Then suddenly, the priest notices the heavy, gold bracelet Barbara is wearing. Intrigued by its beauty Bar-



Left: William Hartnell as the Doctor. Top: Tlotoxl (John Ringham), the Doctor and Ian Chesterton (William Russell). Above: Jacqueline Hill as Barbara.

bara had removed the bracelet from the tomb and slipped it on her wrist; but because of this innocent piece of jewellery, the guards fall to their knees in reverence while the High Priest, Autloc, proclaims her to be the reincarnation of their god, Yetaxa.

It does not take long for the remaining three travellers to find Barbara's door and soon they are standing on the balcony of the temple looking out over a vista of sprawling magnificently-designed buildings — teh City of the Aztecs. Silently the trap door closes behind them, sealed and impossible to detect from the outside...

The Doctor and his two companions are quickly discovered by the Aztecs but since there is no other apparent entrance to the temple the three are accepted as Yetaxa's servants, sent by the gods, and are given the freedom of the city. Not all the Aztecs are so hospitable.

ARCHIVES I

One, Tlotoxl, the High Priest of Sacrifice, whose word was law before Barbara's "coming", resents the time travellers' arrival. He informs Barbara that a sacrifice will take place that evening, and sneers at her disgust. With a vague air of malice Tlotoxl turns to Ian and tells him he will be trained to lead the Aztec army, as befits his semi-divine rank, but warns him that he will have a rival for that position in the form of Lord Ixta. The Doctor, it is decided, will retire to the Garden of the Aged.

That evening, as Barbara watches from the Temple, a guard Captain escorts the victim to the sacrificial stone. But Barbara commands that there will be no sacrifice, astonishing even the benevolent Autloc by this action. Seeing his chance, the victim breaks free of his captors and tries to escape across the rooftops but he slips off and falls to his death below. At that moment there is a clap of thunder seeming to confirm Tlotoxl's belief in human sacrifice...

EPISODE 2: THE WARRIORS OF DEATH

A while later the Doctor is conferring alone with Barbara. He chides her for attempting to interfere in Aztec history. He had spoken to a woman in the Garden of the Aged who knew the man who built the Temple of Yetaxa and who might know how to get them back into the tomb — and the safety of the TARDIS!

Meanwhile Ian has met Ixta who, entranced at losing his position as Chief of the Army, demands to settle the matter by rule of combat. Motioning him to one side, Tlotoxl tells Ixta that, whatever happens, Ian must lose the match.

Relaxing in the garden, the Doctor is introduced by Cameca, his Aztec lady friend, to the temple builder's son, Ixta. He agrees to part with the plans of the building if the Doctor will advise him on how to best an opponent in battle. Unaware that Ixta's foe is Ian, the Doctor shows him a herb which, if scratched into an opponent's skin, will slowly drain his strength.

The Doctor learns the name of Ixta's opponent too late however, for Ian and the Lord Ixta have already entered the

Arena of Death. From the balcony above, the Doctor shouts a warning to his companion, but the distraction allows Ixta to scratch Ian's hand. As the drug begins to take its hold, Ixta drags him to an altar in the middle of the arena and prepares to administer a fatal thrust with his blade.

EPISODE 3: THE BRIDE OF SACRIFICE

As Barbara moves forward and calls for an end to the fight Tlotoxl calls out, "If you are truly Yetaxa, then you will save him from death!"

As Ixta raises his sword, Barbara quickly seizes a knife. Holding it to Tlotoxl's throat, she warns that if her servant dies, then the High Priest too will meet his death. The sword lowers and Autloc pronounces victory to neither combatant.

Barbara asks the time of the next sacrifice and hears that it will be in three days time — on the "Day of Darkness". While Ian is recovering his senses Ixta is telling Tlotoxl of the herb used against his rival. Asked if he intends to keep his promise to the old man, Ixta replies "no"; the secrets of the temple died with his father.

In the Garden of the Aged, Cameca tells the Doctor about a forbidden tunnel to the heart of the temple which emerges in the garden itself. He later tells Ian to come to the garden at midnight.

Realising it would be unwise to challenge Barbara directly, Tlotoxl plans to strike at her through her friend, Susan. Tanila suggests to Autloc that the handmaiden Susan should marry the "perfect victim" to doubly ensure his



Above: Susan Foreman (Carol Ann Ford) confronts Barbara. Below: The Aztec Captain (David Anderson) and Ixta (Ian Cullen) do battle, watched by Tlotoxl and Ian Chesterton. Right: An Aztec sacrifice.





sacrifice will find favour with the gods. Autoloc puts the idea to Susan who is horrified by the prospect. However, if she refuses then, by virtue of Aztec law, Barbara will be forced to condemn Susan to death...

At midnight Ian meets the Doctor beside an enormous stone. Lifting it aside, a stone tunnel is revealed and Ian steps cautiously inside. A few minutes later Ixta discovers the Doctor and questions him as to why the entrance to the Holy Tunnel has been opened. Setting the stone in place once more, Ixta tells him that soon the river will rise, flooding the tunnel completely.

Sure enough Ian is soon wading in water which rapidly rises to his waist. He is trapped with no means of going back!

EPISODE 4: DAY OF DARKNESS

Fishing a torch from his pocket, Ian suddenly notices a small trap door in the tunnel roof. With water almost up to his neck, Ian uses all his strength to lift the door and haul himself into the room above. Replacing the cover, Ian finds himself in Yetaxa's burial chamber —

within sight of the TARDIS! Discovering a rope, Ian fastens it to the doors leading out to the temple such that the opening mechanism can be pulled from outside the chamber. This done, Ian steps through the doorway and greets a very relieved Doctor and Barbara, who are convinced he had died in the tunnel. Now all that remains is to save Susan from Ixta before all four of them can escape in the TARDIS.

Another day passes before Ian can help Susan to escape from her guards. But when they get back, the four travellers cannot lift the door to the tomb!

Meanwhile, furious at losing his prisoner, Ixta is plotting to kill the four strangers. Picking up the axe which Ian dropped during his rescue of Susan, Tlotoxl tells him to use this axe to strike down Autoloc. The blame for this deed will then fall on Ian!

The next morning, Susan and Ian go to the Garden of the Aged to try again to reach the tomb via the tunnel. They find Autoloc lying slumped over a stone with Ian's axe beside him. As the High Priest regains consciousness, he has no choice but to think Ian responsible for the attack. The two time travellers are led away.

Still loyal to the Doctor, Cameca manages to free both Ian and Susan. But their escape is soon discovered by Ixta, who then heads for the temple.

The Doctor has rigged up a pulley system to open the hidden door to the tomb. But, just as he is about to demonstrate this to his companions, when the Aztecs, led by Tlotoxl and Ixta, enter the temple. Ixta draws his sword, and advances menacingly on Ian. The two fight desperately and finally Ixta pins Ian to the balcony wall, but just as he lunges at him with his sword, Ian dodges to one side and the Aztec warrior plummets over the wall to his death.

The sky darkens and Tlotoxl realises the hour of sacrifice is nigh. As the "perfect victim" is tied to the altar, all thoughts of the time travellers are banished enabling the four to steal unobtrusively into the tomb, and the waiting sanctuary to its ultimate fate at the hands of the Spanish conquistadores.

Very soon the ship is materialising again. Almost at once the Doctor's brow furrows in concentration. Although the drive systems are shut down, the ship is still apparently moving as though their landing place itself were in motion...

fact file

The making of **THE AZTECS**

Feature by Richard Marson

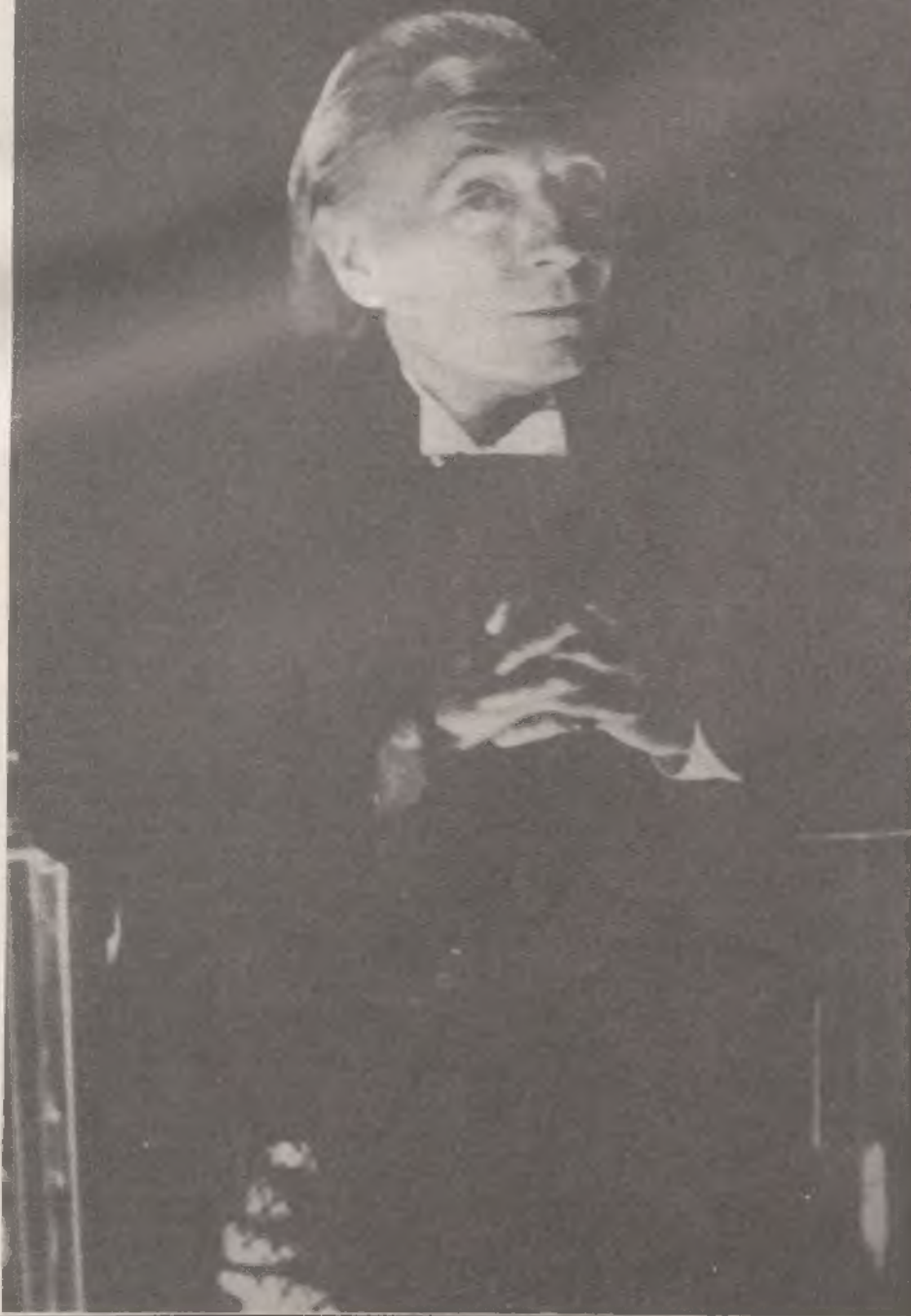
One of the best elements of the first season of **Doctor Who** was **The Aztecs**. The story emerged from writer John Lucarotti's deep fascination with both the period and the Aztec civilisation which he scrupulously researched in great detail: "Their civilisation intrigued me," he said. "They were, at the same time, a cultivated yet savage people who practised human sacrifice. Also they didn't know about the wheel, so one became the key to the Doctor's escape — and he took it with him so as not to interfere with history." Lucarotti's favourite script for the series, it was also the first he undertook to novelise for Target books some twenty years after its original broadcast.

Designer Barry Newbery, whose latest **Doctor Who** credit was **The Awakening**, also spent some considerable time researching the subject matter of the story before starting work on the sets. Extremely detailed backdrops were used to give scale to the studio-bound production, depicting panoramas of the Aztec city. Equally careful was the reproduction of Aztec technology, using no hard metals since the Aztecs never managed to master the art of working in them. On the costumes side, however, Daphne Dare and Tony Pearce allowed the actors more clothing than had authentically been worn at the time for the sake of the visual side of the story. The complicated make up was supervised by Jill Summers and a fine incidental music score was provided by composer Richard Rodney Bennett and subsequently conducted by Marcus Dods. Production Assistant (what is now termed a Production Manager) was Ron Craddock, who has since gone on to become one of the BBC's leading producers.

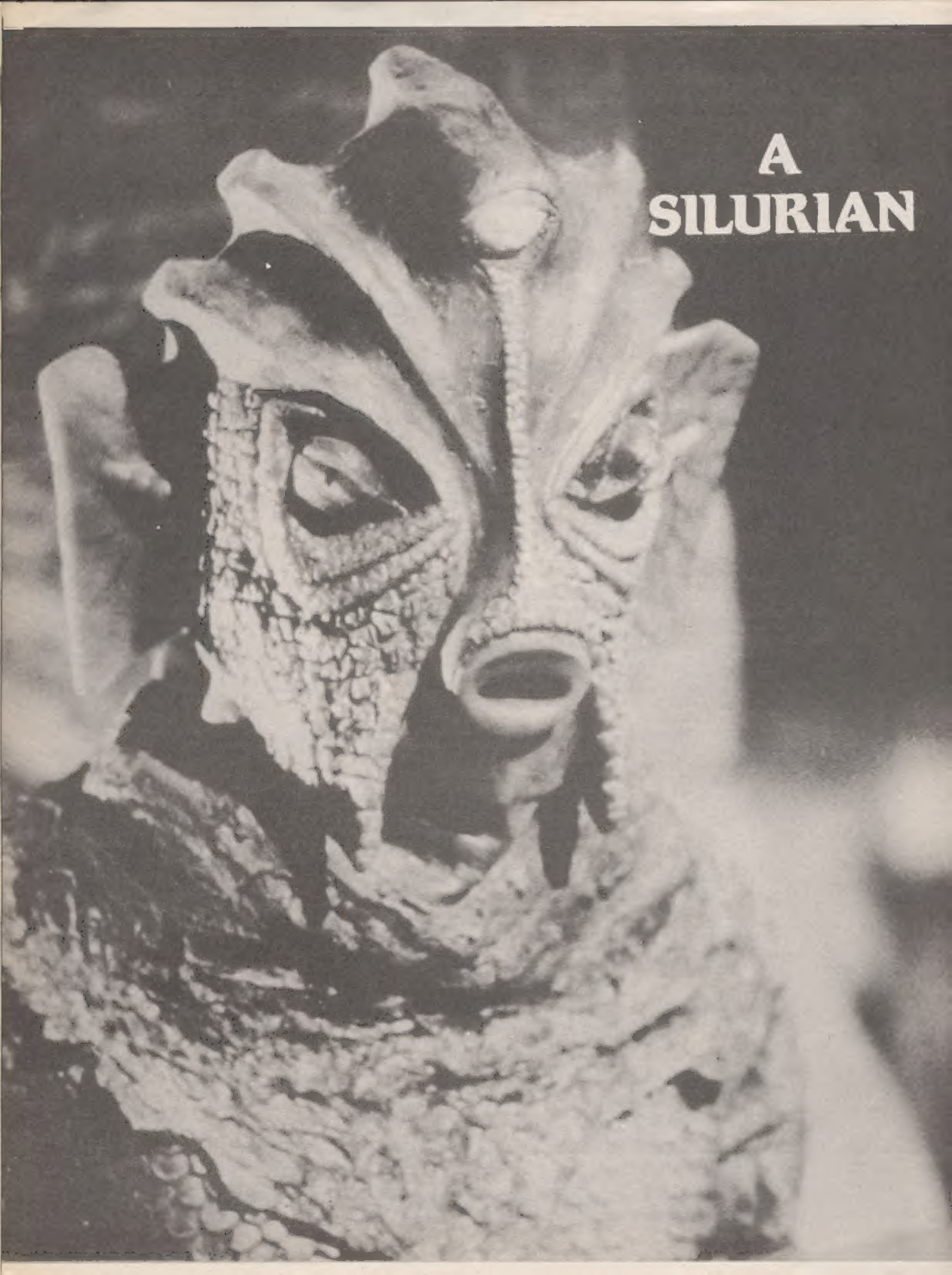
Stock footage of the sun being eclipsed and of a thunderstorm was used when necessary, while the shot of the moon was achieved by shining a light from behind a backcloth in the studio. The Ealing film studios were utilised for the fight sequence between Ian and Ixta, with stunt men Derek Ware and David Anderson doubling for actors William Russell and Ian Cullen under the protection of masks. John Ringham played Tlotx, and reappeared a couple of years later in the penultimate William Hartnell story **The Smugglers** and then again in **Colony in Space**. Margot Van Der Burgh who played Cameca, the only lady who provided a suggested love interest for the Doctor, also came back to the show years later in **The Keeper of Traken**.

For the scene, at the end of episode three, with Ian trapped in a storm drainage tunnel, director John Crockett superimposed rushing water onto shots of Ian in the tunnels to avoid having to use water in the Lime Grove studio.

In spite of its six basic sets, a small cast and a wordy script **The Aztecs** is probably one of William Hartnell's best yarns with the high standard of writing and acting easily triumphing over the limited resources. Considered by **Doctor Who** buffs to be a classic, the gripping scenario remains potent to this day.



A SILURIAN



FROM STAGEHAND TO STARS

★ ★ ★ ★ interview with director

PETER MOFFATT

by Richard Marson

Of all the directors brought into the *Doctor Who* fold over the last few seasons, Peter Moffatt has been the most prolific, with some of his work being devoted to the show every season from *State of Decay* to *The Two Doctors*. I met Peter earlier this year at his London home, which he shares with his wife Joan Kemp Welch who is also a well established television director.

Unassuming, extremely witty, knowledgeable and with a startling alertness to everything you say it's not difficult to appreciate just why Peter's career has been so successful. Peter first explained how he became involved with the profession. "I always intended to be an actor, and when I left school I went to drama school. This was just at the beginning of the Second World War so I had to join up. I went into the air force and became a prisoner of war for two years in Stalag-Luft 3, the same one which Steve McQueen was supposed to have got out from in the film *The Great Escape*. We had an absolutely wonderful theatre there and I worked solidly in it as an actor, and also as a director. When I came back home I went into the usual rep all over the place and I came to London just as television started up again.

When ITV started I joined Associated Rediffusion (now Thames) as a floor manager. In those days you could act as well, so I'd set up a scene then rush on in some minor part and deliver my one line.

BEGGING INFORMATION

After a couple of years I was asked if I would like to direct — no training course, straight in. The Controller said 'You start on Monday. You do your first production on Friday.' All I had to go on was what I'd seen in other people's control galleries — and in my first year alone I did something like 75 programmes. It was great experience, you learnt all the time — begging information from cameramen, lighting technicians — everybody. They knew I wanted to direct drama, so I was made to go through all the other departments first — schools, childrens, religious, light entertainment, documentary. I left the company just as they lost their franchise and I lost my pension."

After this Peter joined Yorkshire tv on two one-year contracts, working on shows like *Hadleigh* (starring Gerald Harper), *Kate*

(Penelope Keith) and for ATV episodes of *The Power Game*, *Crime of Passion* and one of Brian Clemens *Thriller's*. Work for the BBC followed and it was not long before Peter was offered a *Doctor Who*. "This was when Graham Williams was producer. All three times he asked me it clashed with other work — I thought I was going to be able to do a six parter, but it overlapped with something I'd already contracted to do." All was not lost as Peter's work on *All Creatures Great and Small* brought him to the attention of incoming producer John Nathan-Turner.

ONE A YEAR

"I knew John vaguely from the days he was a production assistant (now production manager) but on *All Creatures* I got very friendly with him, as he was our Production Unit Manager (now termed Production Associate) and I did a lot of the shows. He'd come out on filming and up to our Birmingham studios, and one day he said to me 'There's a chance I might become a producer. Would you ever work for me?' I said, 'Yes, of course. I'd love to'. Some months later I was on holiday in Johannesburg in South Africa where my wife was doing a play. We were just going out for the evening, when there was a phone call from John asking me to do one of his *Doctor Who's*. I pointed out that while I'd always wanted to do one I didn't know if I could because they're so technical, but he just said 'You'll be fine.' I came back to do *State of Decay*, and since then John's given me one every year — in fact I got two in 1983."

So what had been Peter's first memories of *State of Decay*. "Well we had a fairly early planning meeting, unlike a normal play where it's usually just before rehearsals start. All the effects, monsters, overall visuals are discussed and at first I didn't really know what anybody was talking about. I was saying we need this effect or that effect and the team were saying 'We'll do this through quantel or CSO or whatever' while I wandered around listening and learning. Now I can actually

suggest simpler ways of doing things."

What was the biggest challenge with *State of Decay* then? "The King Vampire, the great heaving monster under the ground, which didn't work. First we opted to do it mechanically which looked dreadful. Then we had a man with a flapping umbrella type costume. I cut it down to the briefest glimpse. It was difficult to make it believable. Looking back perhaps it would have been better to have used a vast noise — as suggested by light and sound. The model shots were quite a challenge but they worked all right, though we had to slow them down so they didn't look like toys. Also the filming was done before the second studio, and the colouring of the lighting where the spaceship should have been differed from location to studio — thus I had a matching problem when I came to editing."

VERY DIFFICULT

I speculated as to whether any of the actors in *State of Decay* had found it difficult to avoid playing it 'over the top'. "No it was quite the opposite — I had to get them to play up to the experience, which was, for most of them, a new one. The vampires themselves were after all acting the part of King and Queen. I worked out with them all these very formalized movements — rather balletic and extremely elegant. I asked Emrys James to be almost ham Shakespeare, so that he could disguise his true identity. It was interesting for them as actors to do — we decided that even when they were alone they were so used to this manner of behaviour in front of the peasant population that they carried it on and never dropped it. I contrasted this by directing the scientists and peasants to be as naturalistic as possible."

State of Decay saw Matthew Waterhouse make his debut. "Yes, he'd only done a tiny part in *To Serve Them All My Days*. He was fairly professional given that he'd never been to drama school, but at first he tended to move rather badly — it was difficult to stop him skipping about. He did learn quickly though. By *The Visitation* he was much more assured, though the difficulty with that story was having so many main characters. He was always extraordinarily receptive and willing, but his body, not being trained, didn't behave like an instrument. An actor should be able to

Opposite, top: *The Black Guardian* from *Mawdryn Undead* and *Turlough*. Bottom: A scene from *The Visitation*.





use his body as a pianist uses his piano

"Nowadays so many youngsters come in full of every kind of motivation but not able to do the basics. In other words they can do their concerto but they haven't learnt their scales."

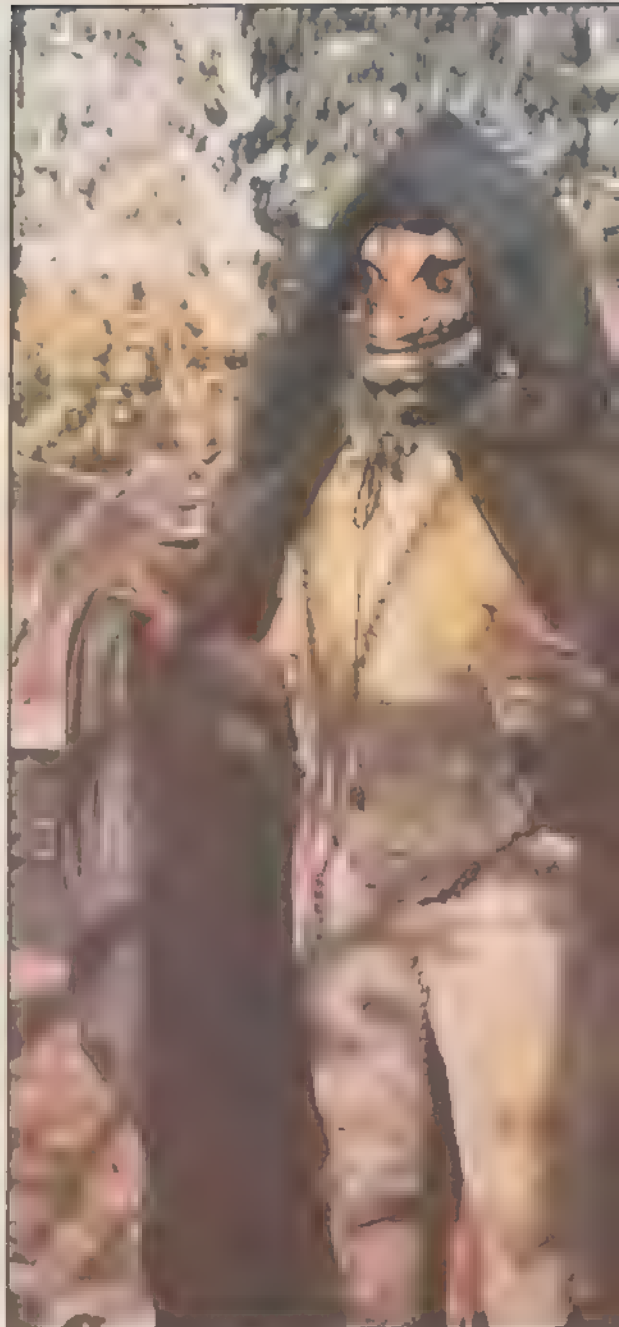
State of Decay has been Peter's favourite story to date. "I loved the gothic script, it was all atmosphere. It struck a chord — the vampires were the kind of part I used to play as an actor. I do like period dramas — so I enjoyed *The Visitation* very much too. Of course, they've all had different things to commend them — working with the *Five Doctors* was a joy but I was so frightened of not doing justice to the story — I worried that it might sag somewhere in the middle."

Peter returned to the series after *State of Decay* with *The Visitation*. "I thought it most ingenious — though I didn't entirely feel sure about our ethics in explaining the Great Fire! We had the Terileptils for that with Michael Melia with a mike inside his mask, which was operated brilliantly by Peter Wragge using remote control. Peter asked if he could come to a rehearsal to see the long dialogue scenes of the Terileptil leader. I said 'This is going to be very difficult as the Terileptil has to express its tainted beauty, intellectual anger, the lot but Peter said that's all he needed — he didn't want a script. True to his word he just felt his way through the dialogue and made that face extremely mobile."

Filming *The Visitation* had its hazards as Peter recalls. "Michael Robbins was pushed to the ground rather too forcefully in the beheading scene, and he got a bad case of housemaid's knee — it swelled up to an enormous size and recording had to stop while visited the Television Centre doctor."

A book about the making of the story was produced — in which Peter expressed his





preference for directing above the studio in a gallery, rather than from the studio floor itself. "I find that if you go down on the floor you get no chance of seeing shots offered by cameras who aren't supposed to be taking them. Having worked out a camerascript in advance a shot might not look very good, while another camera may offer something that's unsolicited but perfect. You miss that chance on the floor — you only see what the version mixer has been asked to punch up on the monitor. Also seeing a monitor can be a problem — they're up in the roof or there'll be 16 make-up girls and three prop men in the way. I think it's important to hear the sound too — on the floor all you hear is the actor's voices. A lot of production managers don't like it either because it negates their involvement.

"In the gallery you get a far better overall perspective. Everybody's talking at once and they're all after your attention. In the gallery you can channel this to some extent via your studio talkback. It's an American fashion to

Opposite, top. *Earthshock* Cybermen. Bottom. *The Brigadier and Adric*. Top *The Visitation* Above: *The Doctor and Turlough* Right: *A Tereptil*.

direct on the floor — the younger directors have adopted it. I always remember seeing Michael Lindsay-Hogg (of *Brideshead Revisited* fame) at work, saying 'Are you reading me up there in the gallery'. I thought that is the director, whereas I sit quietly in the gallery saying 'I wonder if...!'

Peter's work on a script begins long before rehearsals start — let alone recording. "I work on the principle of flexibility. I do a full camera script before rehearsals. It's a terrible chore and it takes days, but I do every single shot so that it could go into the studio tomorrow without a day's rehearsal. As with all the camera shots I put down all the actor's moves, but from then on I alter and adapt constantly. I come home from rehearsal and put in everything that's been added or changed during the course of the day's work. I usually work

until two or three in the morning after working until six in rehearsals at Acton. I don't believe in just putting cameras on actors, it shouldn't be an imposition — the actor is working with the camera. The camera is being a human being if you like — it's giving a point of view. I like a mobile camera."

Mawdryn Undead was the next Moffatt directed story and it saw, of course, the return of the Brigadier and the introduction of Mark Strickson playing Turlough. "Mark was wonderful — he learnt so quickly. I remember his very first scene on the filming which we did at Middlesex Polytechnic, Trent Park — as the public school. He started with a very off, very modern accent and I said to him, "You're supposed to be a public schoolboy" — immediately he assumed the right accent. He felt himself into the part and gave the same enthusiasm and attention to detail even when he'd got nothing to do, as in *The Five Doctors*. He never complained, although it must have been frustrating.

Mawdryn Undead saw Peter doing some-

thing comparatively rare these days — cutting a scene for reasons of taste. “It was a scene where David Collings as Mawdryn, had lost all his strength and was crawling along the ship’s floor. The make-up girl provided him with some revolting looking sick, which he threw up all over the floor. I didn’t like it so we recorded it again without the sick, and I used the second version. It was unnecessary. I don’t shoot people sitting on a lavatory any more than I shoot people being violently sick. Also if you dwell on horror too much the audience becomes dulled to it. There’s more impact with glimpses — I like to create a vivid ‘Did I see that or didn’t I?’ impression. Apart from that scene all I’ve really done is cut down length. In *The Twin Dilemma* we shot about ten minutes of Mestor’s death scene, and it was a bit horrific so I took brief shots of it and cut back to the actor’s reactions.”

Apart from violence Peter has also been quoted as saying he’s not very fond of incidental music. “I’ve grown to like it in *Doctor Who*, it’s a very specialised case. I really do hate music in plays but in *Who* the music does enlarge a scene, and indicates atmosphere, telling you all the time this isn’t an ordinary situation. The one thing I especially like is the use of themes — in *The Twin Dilemma* Malcolm Clarke had some lovely themes for the twins and the Doctor, which then merged with the rest of the music. With straight plays and films I think music is often used to cover up bad performances or undramatic scenes. There is a danger of it swamping dialogue if you’re not careful; with your own production you tend to be so much more involved you know the lines anyway, so you think you can hear them whether or not you actually can. It’s very difficult to be dispassionate about it — I did love the 1920s theme used for the car ride in *Mawdryn Undead* though, and I’m pleased to say that Peter Howell’s doing the music for *The Two Doctors*.”

Peter testifies to the sypher dub (addition of music and special effects) being a very different feeling from watching the show at home as it goes out. “I always hate it, I find it all too slow or I’ve chopped off a scene’s end too quickly just as something is happening with an actor’s expression.

“I have always watched the show — much more now I’ve been involved in it. I used to watch with great interest — my favourite going way back was *The Daemons* which I watched twice.

The guest casts of the programme, however, have become distinctly more star-orientated of late. “There’s never any problem — they want to do it. One of my actors turned to me after our first studio and said ‘I’ve actually touched the TARDIS. This has been something I’ve wanted to do for years.’ There’s no feeling of ‘slumming it’ in *Doctor Who*, of course they’re very choosy about playing the right part because they’ve got a big reputation. Maurice Denham was absolutely thrilled to do it. Kevin McNally adored it — and it wasn’t even a very big part. Because of the strike we had a long period of rehearsal so I mixed it up rehearsing both recording blocks together to keep everybody fresh. As a consequence they became like a terrible naughty family with practical jokes, the lot — they loved it. After our last recording we all went out to have dinner in a restaurant in Shepherd’s Bush. We were hours late but they’d kept open for us. It was tears all round — nobody wanted to leave this family.

“It was the same with *The Five Doctors* —



Colin Baker in the eccentric costume of the sixth Doctor's reincarnation, as seen in *The Twin Dilemma* directed by Peter Moffatt.

they were all so thrilled to be back even though there were only two scenes with everybody together. Frazer only came in for one day, rehearsed on Saturday, recorded on Sunday. When he came into rehearsal, Pat and he immediately started reminiscing. I had to say ‘Come along’. He looks rather sour but I’ve never seen somebody kiss so many pretty girls in the canteen apart, perhaps, from Maurice Denham. They both seem to know every actress in the canteen. Nicola got a special kiss every morning when Maurice arrived and in the evening when he departed.”

Sadly one actor not keen to appear in *The Five Doctors* was Tom Baker. “He withdrew before I joined. I never saw a draft script so I didn’t know how it was originally divided. I was working on *Juliet Bravo* when John offered it to me, so communication was a problem and by the time I arrived the main cast were worked out. Tom sent me one of the best fan letters I’ve ever had from an artist, saying it had been one of his favourite stories

and one of his favourite times on the show. At a Chicago convention he came forward when he saw me and flung his arms around me saying how marvellous it was to see me again. It’s a shame he didn’t do *The Five Doctors*, it would have been a kind of thank you to *Doctor Who* for making him a star — but he had his reasons.”

Would Peter have liked *The Five Doctors* to have been made all on film? “No — unless we had a lot of time. It’s easier to do all those effects on video. The interiors would have been terribly complicated on film — the Tomb at the end would require a vast hall taking two days to light. In studio we had a matte shot added after production. We couldn’t have done the special all on Outside Broadcast video, either — can you imagine the problems taking it all to Wales. The whole production was too big for the studio. The UNIT interior scene would ideally have been shot in the interior of our exterior location, but we had too much filming to do, so we did it at Ealing along with the scene at the top of the

tower. We couldn't fit UNIT in the studio and electronic cameras aren't allowed in a film studio. I didn't, in the event, think the mix was too bad though.

"Normally we only go 25 miles from Ealing I would have loved to have gone to some strange location for *The Twin Dilemma*, whose filming was done in two very small quarries — one was near Harefield, the other Gerrard's Cross. They were both deep in mud when we did it and terribly limited, because pan the camera two inches the other way and you'd see housing estates or trees. I'd have liked to have used a burnt out forest area to show the required devastation. One is sometimes frustrated by the limits — I'm not extravagant. The time in the studio I find excellent — it keeps the actor's working all the time — there's no hanging about and the tension is kept up. For *Twin Dilemma* we did the location work between the two studios, which I liked because so often if you go filming first you don't have any rehearsal. You come back and think if only I hadn't played that with a

this strange hall of mirrors, where they were due to meet a Dalek. They were supposed to see it, go off left and the Dalek was supposed to follow them saying 'Exterminate!' 'Exterminate!' It had been difficult to mark out those mirrored corridors in rehearsal and in the first take Richard and Carole Anne went off followed by the Dalek saying 'Exterminate!' 'Exterminate!' until we suddenly heard him add 'Damn! I've lost the buggers!' — as you can imagine it brought the house down. John offered it to Noel Edmond's *Late Late Breakfast Show*, but they decided the language was too strong for early evening tv. Instead they used the second take where I'd been talking to a cameraman or somebody and forgotten to say 'cut!' Poor old Roy went on saying 'Exterminate!' right up the vocal scale until he couldn't get any higher. We all gave him a round of applause!

Finally on *The Five Doctors* could Peter sum up the actor's different approaches? "Pat can say something that will relax a studio. Jon Pertwee has learnt it all, wants to get on with

half per episode. The first studio comprised all the recording for episodes one and two, except for two very short scenes in Edgeworth's spaceship. I was able to edit the first two just leaving the odd gap.

What had it been like directing a new Doctor for the first time? "Somehow Colin never had any doubts. It just seemed to go right. He's very outgoing and dominant and yet he can be calm, quiet and gentle. There were no real birth pangs — it all came from those initial rehearsals and for him it was lucky they were extended by the strike."

What of his co-star Nicola Bryant? "She's got an enchanting personality. I cannot believe she hasn't been acting for years."

What of the new monsters, the Gastropods? "Edwin Richfield, who played Mestor could hardly move — it was very restricting. He had to use his arms like fins because he couldn't use his elbows. The difficult thing was in rehearsal actors playing monsters give a beautiful facial performance and you have to keep reminding them they won't be visible



Peter Davison as the Doctor and Mark Strickson as Turlough in *Mawdryn Undead*

cockney accent, a limp and an eye patch I wouldn't be landed with it now — there's no time to think.

"On location I've had all kinds of weathers. A lot of the *Mawdryn Undead* filming was done in the rain.

The Five Doctors utilised footage from the lost story *Shada*, how had this been selected? "It had to be isolated — one of the problems was that they were short clips before some other actor would appear. The punt dialogue was not special to the story. John and I sat through hours of it and we change the second extract, which looked a bit strange — why was he suddenly lying in a car park? The idea behind it was you got them all taking off in the TARDIS, though I'd originally suggested to John and he'd agreed to use a bit where Tom and Lalla were walking into one of the colleges, so that it looked as though they'd been dropped back into what they'd been doing before."

I asked Peter if he recalled any lighter moments while working on the show. "In *The Five Doctors* Richard and Carole Anne were in

it and waste no time. Peter is always questioning his motives — would he feel this or that. Richard Hurndall I had the greatest admiration for — he'd never played a Doctor and had to presume exactly what he was doing while all the others fell back into doing what they'd always done. I was never worried but he was, fanatically so. He said 'What am I going to do, how am I going to be Bill Hartnell?' I told him he didn't have to be Bill — just suggest him. After all we showed Bill as a prologue so it was going to be obvious that here was a different actor. I said suggest him in your gestures and temper, and he was of the old fashioned school of actors who never question — I always had to ask him if he was happy. They all worked together, I think — I loved Jon's idea of saying 'Scarecrow' to Pat at the end, for example."

The Twin Dilemma was nearly shelved due to a strike. How had this affected editing time? "Actually it was OK. I got the usual day and

in the studio. I chose Edwin for his voice — he had so much to express and it was recorded naturally on the boom mike, coming out slightly distorted from behind the mask and then treated in cipher dub."

Interestingly there were nearly no twins for *The Twin Dilemma*. "I thought it was going to be impossible. I suggested to John opting for a boy and a girl so it wouldn't be so noticeable that they weren't identical. I interviewed a lot of actors/actresses with this in mind when suddenly an agent rang up out of the blue and said 'We've got some real twins'. They read well, although not experienced, and so I took them on."

Peter has far from completed his association with *Doctor Who*. "I'm director of the big three parter in this coming season."

Peter Moffatt's enthusiasm for his job coupled with his strong reputation and an intriguing idea could well send *The Two Doctors* shooting to the top of next year's season poll. Until then, I would like to thank Peter for the interview (and the wine!) and wish him all the best with his upcoming story. ■

Peri





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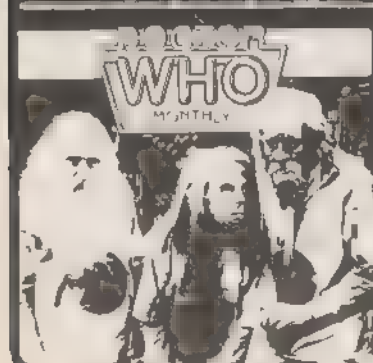
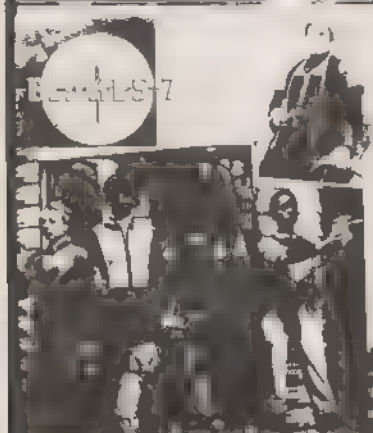
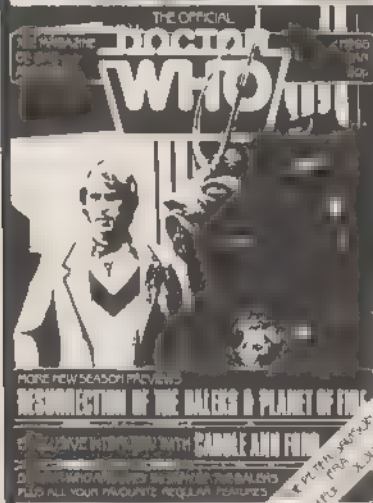
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THE WEB OF FEAR

EPISODE ONE

An agitated Professor Travers is standing in Julius Silverstein's private museum. The object of his worried gaze is the de-activated form of a robot Yeti mounted on the plinth before him. It is the last of the Yeti, one Travers brought back from Tibet thirty years ago. Travers is joined by Silverstein and his daughter, Anne. Recently Travers managed to re-activate one of the Yeti control spheres, and now it has vanished — which is why he must take this Yeti into safe custody. Silverstein dismisses the idea and ushers them from his house. But no sooner have they gone

subterranean tunnel

Setting out to explore, the three eventually find themselves in London's Underground Railway network. They emerge into a booking hall only to find the gates closed and locked. Even stranger is the presence, outside the gates, of a dead newspaper vendor, smothered in thick, clinging cobweb. Returning to the platforms the Doctor leads the three into the tube tunnels in search of an open station. They have not gone far when the sound of voices draws them to hid in a trackman's alcove. An armed military patrol passes them, unrolling a drum of wire. Intrigued, the Doctor suggests Victoria and Jamie should

Underground Station.

The patrol group, headed by Staff Sergeant Arnold, arrives back at the base with two prisoners: Jamie and Victoria.

The Doctor, meantime, has emerged onto a platform and has found an enormous barricade of explosives rigged up to bring down the tunnel. A sudden bleeping sound sends him scurrying for cover and, looking out, he is astonished to see two Yeti emerging onto the platform and spraying the explosive pile with a cobwebby substance.

On Charing Cross Station there is a loud report and the explosives erupt in a sheet of light.



Above. Professor Travers (Jack Watling) is attacked by a Yeti. Right. The Doctor (Patrick Troughton) shakes a leg aboard the TARDIS.

than the missing sphere smashes through a window and levitates itself towards the dormant Yeti. Silverstein runs to the exhibit room and is in time to witness the Yeti coming back to life. It is the last thing he sees.

A mysterious force causes the TARDIS to materialise in space, and become coated in a thick, cobwebby substance. Deducing they are trapped by this material the Doctor rigs up a power booster to channel the entire energy of the TARDIS into one massive surge. The play works and the vessel shifts spatially. Now the ship is at rest in what appears to be a

follow the soldiers while he finds out what is at the other end of the wire.

Not far away, in an underground, ex-war time fortress an army task force has established its base. It is commanded by Captain Knight and, along with a platoon of soldiers, they have the assistance of two scientific advisers, Anne and Professor Travers, and the hindrance of a TV journalist, Harold Chorley. Knight's first action will be to blow up an

EPISODE TWO

Too late to prevent the firing, Jamie and Victoria confess the Doctor's presence on the station. Knight despatches Sgt Arnold and Corporal Blake to investigate. Although detonation occurred nothing registered on the blast recorder, and Knight suspects the Doctor of tampering with the explosives. His questions are interrupted as news comes through of a Yeti attack on their ammunition convoy.

Examining the remains of the explosive



ARCHIVES 2

charge Arnold and Blake find no trace of web — just a few strewn bits of metal and wood.

Travers meets up with the two youngsters he first met in Tibet. The Doctor's invaluable knowledge of the Yeti, and of the Great Intelligence behind them, would help the task force combat this menace. Urgently he seeks out Sgt Arnold and asks his help in finding the Doctor.

Captain Knight and his men are under attack by a group of Yeti in the tunnels. A couple of Knight's men are killed and for the first time they see the Yeti's web guns which can stifle any explosive charges set up against them. The guns also prove equally effective suffocating any soldiers that get within their range. Jamie and Sgt Arnold join the group just as they are cut off by two more Yeti advancing on them from behind. The soldiers prepare to

convoy party. Evans relates how he saw a web-like fungus, which has sealed off much of the tunnel network, expanding and surging forwards. Knight offers to take him back to the fortress, but, to Jamie's surprise, Evans offers to go with him.

Lost in the tunnels, Victoria fails to see a hiding figure and the dazed form of the Doctor in an alcove as she approaches.

The web fungus is on the move again, and rapidly engulfing whole segments of the Underground.

From Evans' description of a Yeti carrying a glass pyramid Jamie is trying to reach there in the hope of smashing it and thus, hopefully, ending the menace. But they find their way ahead blocked by a seething mass of the web. They are about to retreat when, in the opposing tunnel, they see a thick white fog

Yeti and web alike begin their advance once more and he realises the Intelligence is concentrating its power elsewhere.

Victoria has been re-united with a dazed, but unhurt, Doctor. Now both of them are being led back to the base, at gunpoint, by the uniformed officer who found the Doctor earlier. Reaching their destination the newcomer introduces himself as Colonel Lethbridge-Stewart who claims to have been in charge of the ammunition convoy. Knight agrees to hold a briefing conference to bring everyone up-to-date on the situation. Travers, meantime, is renewing his friendship with the Doctor.

Lethbridge-Stewart explains how the threat has expanded since a mist first appeared above London. The Doctor suggests they should buy themselves some time by blowing up one of the tunnels, using explosives mounted on a moving trolley to prevent the Yeti smothering them.

The Doctor and Travers work on a mechanism to trigger the explosives. Looking over the artifacts the Professor brought back from Tibet Victoria finds one of the tiny models used to direct the Yeti. Travers brought four back with him from Det-Sen, but only one appears to be there now. Out by the explosives store-room another of the models has been placed, and even now an unseen pair of hands is opening the main gate to the fortress. A Yeti, armed with a web-gun, lumbers towards the base.

The sabotage of the explosives is discovered — the entire stock is covered by an undulating mass of web.

In the Common Room a dejected Victoria, still worried about Jamie, unwittingly tells journalist Harold Chorley about the TARDIS, and its location. Chorley slips out of the fortress, encountering on the way an exhausted Jamie and Evans. The Doctor, learning of this, reproaches Victoria. No human could get into the ship, but if Chorley is the agent of the Intelligence, he might manage it. The safe arrival of Jamie and Evans dispels some of the gloom, but the two are given no chance to rest before the Doctor ushers them, and Victoria, out into the tunnels again in pursuit of Chorley.

Travers and Anne are working on a transmitter with which to over-ride the Intelligence's control over the spheres within the Yeti. A sudden noise from the corridor tempts Travers to investigate. He finds Craftsman Weams dead and in the main corridor the sentry has been smothered in web. At that moment a Yeti appears at the door to the laboratory.

EPISODE FOUR

Stunning Anne with one blow from its arm the Yeti similarly renders Travers unconscious and drags him from the fortress.

Out in the tunnels the Doctor's group has found its path blocked by web fungus. There is no sign of Chorley. Tentatively the Doctor collects a sample of the web and deposits it into a tobacco tin. Returning, they rummage their way through the carnage caused by the Yeti's raid on the fortress. Luckily Anne has suffered little more than a bruising. The soldiers get back safely, reporting a similar failure to get through. Corporal Blake reports the web is on the move again. Most of the centra-



Above: Ann, as played by guest star Tina Packer. Right: Sergeant Arnold (Jack Woolgar) stalks the robot Yeti in the menacing gloom of the London Underground system.

face the worst, but they are saved when the Yeti walk by without harming anyone. In Knight's eyes this substantiates Jamie's revelation that the creatures are robots — controlled by something — or by someone...

In the fortress Victoria accidentally overhears Anne talking about the Doctor's motives. Not hearing Travers' refuting of his daughter's accusations, Victoria slips out into the tunnels to warn the Doctor herself.

Knight's party has nearly returned to the fortress when they encounter Evans, the Driver and only survivor from the ambushed

forming, solidifying into web fungus. They are trapped.

EPISODE THREE

Jamie notices a Yeti emerging through the congealing web carrying a glass pyramid. The screeching sound emanating from the glowing object is almost too much to bear, but Evans finally is able to fire off several shots. The pyramid explodes. Both the Yeti and the web cease moving. For a moment Jamie thinks the menace is ended, but then

network is engulfed now.

Their only chance now lies if he can complete Travers' work on a Yeti control override, and that cannot be guaranteed with the limited resources he has available. The Doctor needs the facilities aboard the TARDIS.

Understanding this Lethbridge-Stewart musters the main body of the troops to recover the Doctor's "box of scientific equipment".

Before the soldiers leave, Evans hands the Doctor his tobacco tin and the Yeti model found outside the explosives store. Hurriedly the Doctor neutralises the latter; having one of those models around is virtually a magnet to attract Yeti. Anne and the Doctor then gingerly open the tin, only to find it empty.

Pushing their trolley, Sgt Arnold's group comes upon the web barrier. They attach a rope to the trolley, Arnold giving Evans explicit instructions to haul them back instantly if they hear anything from either him or

Knight is struck down by a Yeti. The Doctor finds a Yeti model in one of the Captain's pockets. Taking it he hurries back to the Underground entrance, only to be met by the exhausted form of Lethbridge-Stewart.

Safe inside the fortress once more, questions begin, Evans being the prime suspect now that Arnold and Lane are dead. Destroying the model found on Knight the Doctor says three of the models are now accounted for. But where is the fourth? As Lethbridge-Stewart outlines an account of the ambush, the Doctor tells him to empty his own pockets. Sure enough the last of the models is revealed. The Doctor is about to wreck that one too when the door is thrown open. Two Yeti enter the room. Flanking either side of the door they admit Professor Travers.

The Professor's eyes are glazed and when he speaks his voice is a harsh, hollow whisper. Travers has been possessed by the Great Intelligence.

Victoria is seized and taken by Travers as the Yeti depart. The Doctor has just twenty minutes to submit.

The Doctor says he will surrender to the Intelligence if, at the end of the twenty minute period, he and Anne have not perfected their over-ride device. Leaving the scientists to their work, the Colonel leads Jamie and Evans up the stairs to the surface. But the web has reached their too and pushes its way through and begins oozing down the steps towards the fortress. The only way out now is through the tunnels so, leaving Evans to protect the Doctor and Anne, Jamie and Lethbridge-Stewart set out by the alternative route to try to rescue Victoria.

The Intelligence relinquishes its hold on Travers' mind. Trying to formulate some plan of action the pair are astonished to see the battered form of Sgt Arnold stumbling out of the tunnel mouth. Travers motions him to hide and then tells him to get back to the



Corporal Lane. Donning respirators Lane and Arnold advance the trolley into the web. For a moment there is silence, and then a scream. Evans yanks on the rope, but as the trolley emerges only Lane's dead body is visible. His mask has been torn from him and he has suffocated. Of Arnold there is no sign.

The Colonel's platoon is suddenly attacked by Yeti. Grenades and bazookas are only partially successful against the robots, who retaliate with death-dealing blows and web guns. The troops are pushed back into a warehouse yard where they are struck down or suffocated. Only Lethbridge-Stewart escapes by vaulting over a wall.

Needing some spares to replace those wrecked in the Yeti's raid on the fortress, the Doctor and Captain Knight venture out to find an electronics shop. Under cover of the mist,

EPISODE FIVE

Through Travers, the Intelligence tells them the time has come to reveal its purpose. Defeated by the Doctor in Tibet it recognises him as an exceptionally powerful and experienced mind. The Intelligence wants that mind and has prepared a machine that will drain him of his intellect. The Doctor must submit to the process willingly though, else it will not work. That is why the Intelligence has turned London into a gigantic spider's web — to trap him and his friends. If he does not agree to its demands the Intelligence will close the web and take the minds of the Doctor's colleagues. Then it will expand and engulf the rest of humanity — and since their minds are not as strong as the Doctor's the process will kill them. As further insurance

Fortress and tell the Doctor where they are.

Anne and the Doctor have managed to jam the signals from the Intelligence using the former's over-ride device. But to make it work for them the Doctor must manage to re-programme the sphere, and with very little time remaining.

Jamie and Lethbridge-Stewart find Arnold who tells them where Victoria and Travers are being held hostage. Realising there is little else they can do they return to the fortress and discover the Doctor and Anne gone off in the other direction to hunt down a Yeti.

The Doctor and Anne encounter the surging down the tunnel towards them. Turning back, they find their avenue of retreat blocked by an advancing Yeti. Using Anne's invention the Doctor halts the Yeti. Removing its control sphere they replace it with their own, ►



modified version, and order it to follow them. Inside the fortress examining the map, Arnold is interrupted by Evans who points to the far wall of the laboratory. The wall is bulging inwards and even as they watch it splits open, admitting a rolling mass of glowing web fungus. Hastily the two grab what weapons they can and head for the exit into the tunnels. As the web surges along the corridors of the base, engulfing all the rooms, they realise their last safe outpost has fallen. They are now at the mercy of the Great Intelligence.

EPISODE SIX

Sgt Arnold favours following the Colonel and Jamie in search of the Doctor but Evans runs off in the other direction. He does not get far before he is caught by the Yeti.

The Doctor decides it would be best if no-one else knew about the re-programmed Yeti; they still have not unmasked the traitor in their midst. Leaving the Yeti behind, with instructions to resume acting under commands from the Intelligence, the Doctor and Anne carry on, minutes later meeting up with Jamie and Lethbridge-Stewart. They are joined by Sgt Arnold. Before they can plan any further campaign they are rounded up by three more Yeti. The Yeti await further instructions. Arnold motions to the Colonel he might be able to slip away and get help somehow if the others can cause a diversion. This they do, enabling the Sergeant to slip into an alcove.

Travers and Victoria are taken to the book ing hall where another Yeti is guarding a huge, glass pyramid. The pyramid is hollow with a seat inside beneath a metal circlet

attached to some elaborate apparatus.

Moving cautiously through the tunnels Sgt Arnold finds Harold Chorley. Recalling the previous suspicions about him the Sergeant seizes him.

The Doctor's group is marshalled onto the platform. Handing Jamie the communicator to control the re-programmed Yeti, the Doctor hides the young Scot in one of the sand bins, as two more Yeti appear, bringing Evans with them. The Doctor is separated from the

group and led to the concourse. Using the over-ride device he momentarily freezes the Yeti standing by the Pyramid, long enough to switch two leads around on the elaborate headpiece the creature is carrying.

The Doctor is joined by his fellow prisoners. Only one member is left to complete the party, announces the Intelligence. Harold Chorley stumbles out through an archway. Immediately the others round on him, accusing him of being the traitor. But Chorley is innocent, and he points to the true culprit. Staff Sergeant Arnold, now coming into view behind him, his face a blank, impassive mask.

Down on the platform Jamie is seized by a Yeti.

The Doctor is seated within the pyramid, and the helmet fitted to his head. The machine begins to hum with power. Jamie uses the Doctor's communicator to order "their" Yeti to attack the others. To his delight one responds and a fierce melee ensues. Arnold is struck down but is unharmed, and orders the Yeti to counter-attack. Jamie and Victoria run to the machine, pulling the Doctor free. To their surprise he does not want to leave. Assuming the Doctor to be in the power of the Intelligence Jamie wrenches the helmet off and hurls it back into the heart of the pyramid. There is a brilliant white flash as the spheres within the Yeti explode. The Yeti collapse and the pyramid crumbles and shatters into a pile of debris. Arnold's body withers to a blackened husk. Expecting thanks Jamie and Victoria are instead rebuked by the Doctor for ruining his carefully judged plan. By reversing the polarity of the helmet he would have drained the mind of the Great Intelligence, not the other way round. So now, although the present crisis is over, the Intelligence is still free to plot and scheme anew.

This view is not shared by the others, especially by Harold Chorley who, already, is looking to the TV and press possibilities now that the full story can be told. Quickly the Doctor diverts his attentions towards Travers and Lethbridge-Stewart while he, Jamie and Victoria scurry back to the TARDIS.



As a direct result of the popular success that was *The Abominable Snowman*, writers Mervyn Haisman and Henry Lincoln were commissioned to deliver a rapid sequel. The story was previewed the week before by way of a specially recorded scene set in the Underground with the Doctor warning viewers that the new Yeti story would see a more frightening dimension added to the creatures. The second version featured re-designed faces with eyes that could light up when the creature was about to kill

Originally, it had been intended to film all the Underground scenes on location but London Transport demanded an excessive fee for the use of their property coupled with the condition that any filming would then have to be accomplished in the small hours of the morning. The designer David Myerrough-Jones thus had the task of creating a studio bound Underground that would be as convincing as the real thing. By using interlocking sets different tube stations could be made up from the same basic flats. For some of the station scenes one film location was utilised, however, namely a pedestrian subway near the River Thames. The final result was particularly convincing not only for the viewers but also, as it turned out, for London Transport who believed that the BBC had gone ahead and shot on their premises without permission.

The Web of Fear saw two well-known *Doctor Who* names make their first appearance in the studio — one fictional, the other to become a behind-the-scenes stalwart. They were respectively, Colonel Lethbridge-Stewart and incoming script editor Terrance Dicks on his first visit. Lethbridge-Stewart, as played by actor Nicholas Courtney, made his debut in episode three although for one shot in episode two extra Maunice Brooks stood in for the Colonel's feet required to be seen as the character thinks something is approaching him. The part was originally to have gone to actor David Langton (later to become a household name as Richard Bellamy in ITV's *Upstairs, Downstairs*). Courtney stepped in — he was to have been Captain Knight — and subsequently made the role his own. Incidentally, the Stewart part of the Colonel's name was added by director Douglas Camfield as an effective afterthought.

Jack Watling returned as Professor Travers aged by the skilled application of makeup, while John Levene played a Yeti. Future *Blake's 7* author Rod Beacham also put in an appearance. Incidental music came from the BBC's existing stock and was extremely effective in helping to convey the tense mood sought by the production team whilst remaining inexpensive!

For special effects shots of the TARDIS being covered in a web, a model was filmed with the webbing added stage by stage from a special device which ejects strands of paint covered latex rubber. Model shots were also behind the web's invasion of the Goodge Street fortress while back-lit curtains, covered with the cobweb substance, animated the web in the tunnels. Also for the latter scenes stock footage of cells dividing and shifting was over-exposed and overlaid in soft focus over the live

fact file

The making of **WEB OF FEAR**

Feature by Richard Marson

action. This effect was also used as a background for the end credits.

On the production side Derek Ware arranged and choreographed the fight sequences, whilst visual effects were supplied by Ron Oates. Future *Visitation* production manager Ros Parker was the story's assistant floor manager.

As a production *The Web of Fear* was undeniably one of the show's very best and its extraordinary consistent pedigree remains fondly remembered to this day.

Sadly the BBC Archives retain a film print of Episode One only — and this was recovered by pure luck from a foreign television station — but in the memories of those fans old enough it remains forever preserved. For the others there is the excellent Terrance Dicks novelisation, a fitting if not entirely faithful rendition of the memorable original.





**THE DOCTOR
TACKLES A
SEA DEVIL**





EPISODE ONE

A horse box materialises at a circus and from it steps the Master. At once he brings the proprietor, Rossini, under his control, and with his help steals a Nestene energy unit on display in a museum.

The news of the theft is brought to the Doctor by Jo Grant who he has to accept, with considerable reservations, as his new assistant.

At a radio research centre the Master deals with one of the technicians, Goodge, and hypnotises the other man, Phillips. Using the equipment there to receive a beam he energises the Nestene unit.

A senior Time Lord arrives to warn the Doctor that his old acquaintance has arrived on Earth. He escaped from a prison on their own planet where he was being held because of his genius for destruction. The Master was able to leave in his TARDIS before it could be de-energised. Warned by the Time Lord, the Doctor is able to escape the enemy's first attempt on his life with a Volatizer trap.

In Goodge's lunch box the Doctor finds the imploded owner — dead, and only six inches long. He realises that the Nestenes have already arrived, and orders a check of nearby plastic factories.

At one of them the Master is talking to the owner and manager, Rex Farrel, telling him that the people he represents can never have too much plastic. As he is bringing Farrel under his control, and ordering him to change the master plan of the factory computer, Jo



Grant is discovered on the premises. She, too, is hypnotised and reveals the Doctor's plans. She is then sent back to Unit headquarters, suitably programmed.

McDermott, Farrel's works manager, protests about the changes, and calls in Farrel senior.

Captain Yates finds the box which contained the energy unit and brings it to the Doctor. Jo returns to say that she has drawn a blank at the factory. Then she sees the box, now smoking, and rushes forward to open it

EPISODE TWO

The Doctor, realising from Jo's behaviour that the box is a booby trap, manages to throw it out of the window into the river. Then he brings the girl out of her trance.

Using a plastic inflated armchair the Master kills the troublesome McDermott. Farrel senior arrives and orders his son to return the factory to normal production — the Master is unable to bring him under hypnotic control as his will is too strong. Farrel leaves with one of the factory's new products, a troll-type doll that he describes as "disquieting".

At Rossini's circus the Doctor finds a horse box, but before he can examine it he is captured by Rossini's thugs. Jo, who against orders has gone to the circus instead of to the sick bay, telephones the Brigadier, and then manages to release the Doctor. He returns to the horse box/TARDIS and removes the de-materialisation circuit. He and Jo are then threatened with lynching by a crowd whipped up by Rossini, but are rescued by a police car. ▶

TERROR OF THE AUTONS



Left: Katy Manning as Jo Grant, the Doctor's assistant. Right: Nicholas Courtney as Brigadier Lethbridge-Stewart

ARCHIVES 3

The Brigadier and Captain Yates arrive at the circus and then try to find out where the police car went. They discover that it was not a police car at all.

EPISODE THREE

The Doctor realises that the policemen are Autons, and he and Jo escape. They are attacked again, but rescued by the Brigadier and his UNIT men.

The Doctor tries out his newly-acquired dematerialisation circuit in his own TARDIS, only to find that the Master's is a Mark II model. But his enemy is now trapped on Earth.

From the plastics factory a coach load of Autons wearing carnival masks leaves on a promotion tour with a cargo of plastic daffodils which they hand to passers-by. The Master himself, disguised as a telephone mechanic, is in the Doctor's office fitting a new flex.

A Mr Brownrose, a rather pompous civil servant from the Ministry, brings his problem to the Brigadier. There has been a mysterious outbreak of deaths with no explainable cause — the first two were of McDermott and Farrel senior.

The Doctor calls on Mrs Farrel who tells him that her husband was worried and what his problem was, but adds that he certainly was not ill. When he hears that the new customer

was Colonel Master, the Doctor knows what has been happening. He takes away the troll doll.

At his laboratory the Doctor begins an examination of the troll, but soon realises that to do the job properly he will need more equipment. While he waits for this, he and the Brigadier make a further examination of the plastics factory. They leave Captain Yates and Jo in the laboratory, with the doll lying in a stream of hot air from a lighted bunsen burner.

At the factory the Doctor finds a plastic daffodil, and the Brigadier discovers that Farrel hired a coach.

Jo is attacked by the heat-energised troll, but Yates manages to destroy it.

Back in the laboratory, the Doctor receives a telephone call from the Master, who presses a sonic device. The plastic coils of the telephone cord begin to strangle the Doctor.

EPISODE FOUR

Fortunately the Brigadier arrives in time to rescue the Doctor by pulling the flex away from the wall plug.

The Master arranges to meet the Autons at a quarry, and tells them that in a few hours time the main Nestene assault force will land on Earth unopposed — when the operation signal is transmitted.

While the Doctor tries to analyse the daffodil, the Brigadier arranges for the Auton coach to be destroyed by the air force. Jo uses her radio set and is attacked by the daffodil. The Doctor rescues her, and realises that these weapons are activated by short wave radio.

The Master arrives at the laboratory, kidnaps the Doctor and Jo, and takes them to the Auton coach. The Brigadier has to call off the air strike, and the coach sets off for the radio research centre — with the Doctor and Jo lying bound on the floor. Using the brake pedal lights he is able to signal to the Brigadier to warn him about the daffodils, and that the radio station is their destination. Then he and Jo escape.

The Master reaches the station, and by the time the Doctor and the Brigadier have followed him into the control cabin the Nestenes have arrived — a writhing coil of energy suspended above the aerials. And they have taken over the mastery of the computer themselves. The Doctor manages to convince the Master that he is now in as great danger as the rest of them, and between them the two Time Lords are able to destroy the coil before it can come any further.

The Autons on earth die as their source of energy is removed.

The Master escapes, but the Doctor knows that they will meet again as, like himself, his enemy is now trapped on Earth. ■





As soon as the scripting of *Inferno*, the final story of Jon Pertwee's first season, was completed, the *Doctor Who* production team of the day — Barry Letts and Terrance Dicks — turned their attention to the season to come. "It would have been early 1970," says Letts. "The first Auton story had been a great success and it was decided that Bob Holmes would write a sequel."

"However," points out Dicks, "we felt it nonetheless needed something else unexpected. It was to launch the whole season and we wanted that bit more gimmick to grab our audience. The gimmick was to be the character of the Master, which evolved in discussions between Barry and Terrance. Barry explains what happened. "We were very definitely looking for a Moriarty type figure for the Doctor. Within seconds of agreeing on that idea, I knew who I wanted to play him. Roger Delgado I'd known in Rep and later in television and I was convinced he'd be absolutely right for the part. Within a couple of days Terrance had come up with the character's name working on the analogy of the Doctor. Roger was very keen to do it though in the end we were, on his request, going to write him out — other producers and directors, after that first season, began to think he was a regular and so offers of work began to get scarce while we were only using him twice a year."

The script also witnessed companions Jo Grant and Captain Mike Yates make their debuts. This is how Barry recalled the process of their introductions to the show: "Liz Shaw had been far too scientific and over the heads of the younger viewers so with Jo we were looking for someone to represent the audience. I told the agents that I was after a youngish girl, preferably attractive, a good actress and with a strong personality so that even if they only had dull lines there was still a vividness there."

Terrance Dicks' reason for Yates was one based on credibility. "He was there to be the Brigadier's sidekick because I remember saying that it was ridiculous that the Brigadier's

fact file

The making of **TERROR OF THE AUTONS**

Feature by Richard Marson

confidante was a sergeant. In the real army that just wouldn't happen so Yates was our intermediary. Once we had decided on these characters we brought Bob in and I gave him character sketches and we discussed it. We'd decided on a four-parter for several reasons. Our head of department, Ronnie Marsh, liked them and argued that the more 'First Nights' you have the better — we had vowed never to do seven-parters again and we saw the logic in having two first nights within five weeks of launching the new season."

Terror of the Autons is notorious for being one of the series' most alarming storylines, what with animated plastic dolls, chairs, telephone wires and flowers. Indeed, it was a common promotional idea at the time to hand out plastic flowers with soap powder — which is where the parallel so chillingly emerged in this story.

Barry himself directed, with filming starting in the late summer of 1970. "When I joined I did so on the condition I could also occasionally direct. I only did **Terror** because it was the first one, just four episodes and it took me away from the bigger job of producing for the shortest time. We filmed at a Post Office tower near Dunstable, superimposing the radar dishes

using models. Robert Brothers let us film in one of their circuses, south of Edmonton, and the pit and shopping precinct were in West London."

Special effects played quite an important part in the story. The scene where Jon Pertwee is supposedly being strangled by a telephone wire was recorded with Pertwee acting backwards as the wire, already wrapped round him, was unraveled by an unseen hand. Later this was played in reverse so that the wire appears to coil itself around the hapless Doctor. The deadly chair was shot in stages with most of the work in making the death scene work down to actor Harry Towb. Barry chose the grotesque smiling carnival heads worn by the Autons because they were frightening and extended the familiar cliché of something innocuous turning out to evil.

Working closely with Dudley Simpson and Brian Hodgson, Barry decided that **Terror** would be the first story with a completely electronic score: "To get it ready Dudley and Brian had to stay up night after night, so we later went back to mixing the electronic music with treated instrumentals. I worked very closely with Dudley on some of his themes — for example the now famous Master theme — and we pioneered using BBC Enterprises ¾ inch video tape machines so that we could time the music to the exact frame. Then it was a total innovation, whereas now it's universal."

Terror of the Autons employed a number of well-known *Doctor Who* names including Michael "Davros" Wisher and the Havoc stunt team, who produced some excellent work for the story — although Terry Walsh was accidentally knocked down a steep quarry face when Richard Franklin hit him at the wrong angle with some UNIT transport. The result was a brilliant scene with Walsh simply carrying on acting.

Typical of the consummate style and standards of its era **Terror of the Autons** is one of the best Jon Pertwee stories and was transformed into a fittingly tense novel by Terrance Dicks.

THE TIME WARRIOR





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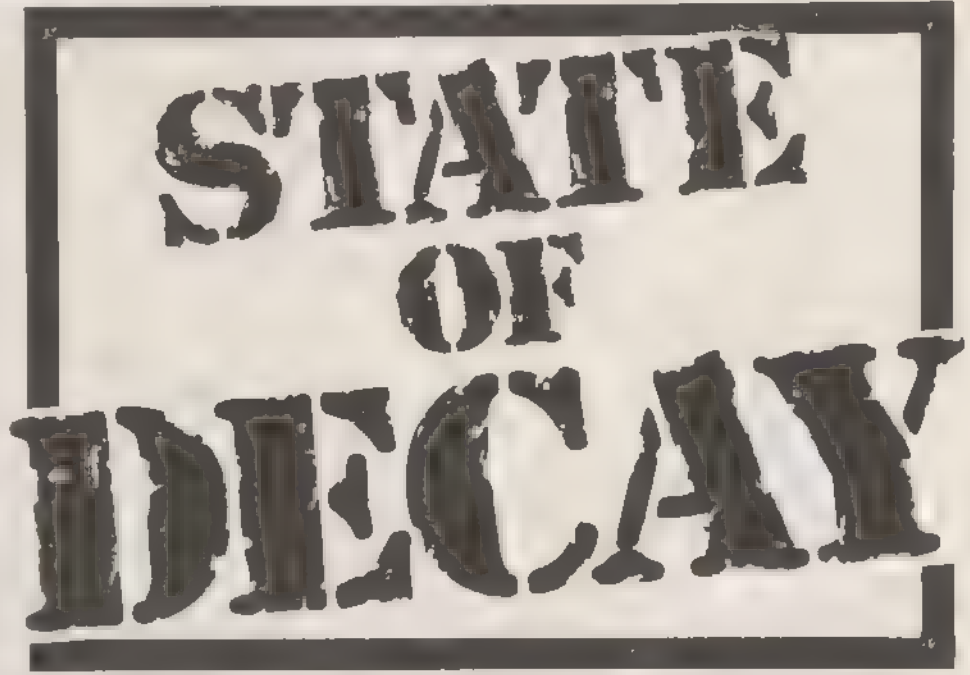
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EPISODE ONE

Darkness has fallen as Habris, Captain of the Guard, seeks audience with his King and Queen. Standing fearfully before the sinister monarchs Habris proclaims it is once more the time of selection. King Zargo advises Habris to choose well — those selected should be young, strong and full of life. Standing to one side Aukon, the Councillor, reminds Zargo that it is spirit the Great One will prize most. He still seeks in vain for the first of the Chosen Ones who will serve at the Time of Arising. Gratefully Habris is allowed to take his leave.

Next morning, in a nearby village, Ivo, headman of the community, has summoned all the adolescent young for selection by Habris. Grimly the Guard Captain advances down the line tapping on the shoulder those he considers suitable. To the dismay of Marta, Ivo's wife, Habris picks out Karl, her son who has not been included in the line-up Ivo is angry. Habris replies there is no choice in the matter. Despite their mutual respect for one another Habris knows he could not keep back any secrets from Aukon. Somehow the Lords can see into their minds. If Karl is lucky



he will be allowed to become a guard. If not then he will go to serve the Lords directly. And no-one who has done that, points out Ivo, has ever been heard from again...

Aboard the TARDIS the Doctor and Romana are puzzling their latest quandry. Thanks to their passing through a Charged Vacuum Emboiment recently they are now trapped in the greenish void of E-Space, a smaller Universe quite separate from normal N-Space. Unable to navigate properly they are consequently lost and Romana is doubtful they can find an inhabited world in this desolation. To their surprise K-9 locates one although scanners reveal there is only a single, local

used concentration of civilisation. Feeling he might be able to enlist the help of any indigenous scientists there the Doctor decides to land.

The TARDIS comes to rest in a forest and, with the aid of a telescope, the Doctor spies the medieval-type community they had detected from space. Leaving K-9 behind to resolve the question of navigating by negative co-ordinates, the two time travellers set off to explore.

K-9's computations are interrupted by the entrance of an unexpected visitor. This is Adric, a boy they had met on the planet Alzarous. Having hidden aboard as a stowaway

Adric is now keen to make his presence known and he leaves to follow the Doctor and Romana.

Entering in the village the two time travellers find their way to the main community hall. Here they disturb a debate between Ivo and Habris. The Doctor is unable to get any sense from the incredulous Ivo who reacts almost with alarm to the Doctor's request to meet any scientists and suggests the Doctor looks elsewhere for his answers. As the pair leave Ivo opens a cupboard and takes out a rusting transceiver set. Contacting a person named Kalmar he relates the news of the strangers and, in particular, their wish to

meet scientists.

In the throne room of the Tower Habris is being admonished by his monarchs for not arresting the Doctor and Romana. They must be found at once. Aukon, however, says there is an easier way than using the guards — if they are on this planet his servants will find them. Concentrating, Aukon's mind's eye focusses on the image of a flying bat.

Returning through the forest Romana and the Doctor are surrounded by a group of cowed men and led to a concealed cave where they meet Kalmar. Kalmar is trying to get an old monitor screen working, and he is more than pleased when the Doctor helps him repair part of it. Romana identifies the equipment as a data bank of Earth origin, from the cargo vessel HYDRAX. Images flash up of the three officers, Captain Sharkey, Lauren MacMillan and Anthony O'Connor. Tarak, Kalmar's deputy, points out the faces are familiar — they are the faces of the Three Who Rule. The Doctor would like a meeting with them and, with Kalmar's permission, they are allowed to leave.

With night falling Adric steals into the village Hall and attempts to purloin some food. He is caught by Marta and Ivo, but they take pity on the boy and offer him sanctuary. He cannot go out now, it is nearly dark and evil stalks the night on this world...

The Doctor and Romana are picking their way back through the forest. Suddenly a bat swoops down and bites the Doctor. Another one attacks Romana. Looking up the pair are horror struck to see the sky blackening with a whole swarm of bats. They try to run as more of the creatures swoop down, until finally the whole swarm dives toward them.

EPISODE TWO

At the last moment the bats change course and fly off. But as Romana and the Doctor struggle to their feet they are met by Habris and his men who have come to "escort" them to an audience at the Tower.

They are shown into the huge, circular throne room, the Doctor remarking it strange there appear to be no windows in this edifice. Almost from no-where Zargo and Camilla appear, bidding the two travellers welcome. But as discussions unfold it becomes increasingly apparent to the Doctor the lack of advance on this planet is due entirely to the influence of these rulers. Camilla agrees they have lost their technology over the years, but adds there are compensations...

In the Village Adric is helping with the evening meal when Habris enters. There is to be another selection now. Ivo moves to protest but is told Lord Aukon himself is here. Aukon walks down the line of youths, stopping when he comes to Adric. He recognises the first of the Chosen Ones. Trance-like Adric follows Aukon from the hall.

Mention of the HYDRAX disturbs Zargo and Camilla and the Doctor is about to pursue this when Habris enters with news from Aukon that the Time of Arising is at hand. Being left alone gives the Doctor a chance to look around. He pulls aside a drape to reveal a circular hatchway in a metal bulkhead. This Tower is, or was, the HYDRAX! The Doctor decides it is time to explore further.

News of the Doctor's capture has prompted some of the outlaws to suggest a rescue

attempt. He is their first real hope in a thousand years. But Kalmar is reluctant without more knowledge on their side, and the majority back him up. Disgusted, Tarak says he will go alone.

At the top of the Tower Romana is amazed to find herself in the cramped flight deck of a small one man space ship. The Doctor identifies it as an Arrow Class scout ship, one of three aboard the HYDRAX. Despite their age there is still a little power in the batteries. Romana hears a dull thumping noise coming from deep in the main ship, which the Doctor suggests, grimly, is more evidence. They begin the long climb down.



Reaching the cargo bay Romana makes a hideous discovery. Stacked up, row after row, is a gallery of corpses. All of them were adolescents and all of them have been drained of blood through a series of tubes. Going down a level the Doctor finds the blood is being stored in the vessel's giant fuel tanks. The thumping sound they can hear is the heart of a creature that feeds on human blood. Romana cannot believe that vampires exist but the Doctor adds there are vampire leg ends on almost every civilised planet in the cosmos. Dropping out of the HYDRAX through an engine nacelle they come upon a great cavern, the floor of which is visibly undulating in time with the heartbeat. A voice from the shadows tells them this is the Resting Place. Spinning round the Doctor and Romana are confronted by Aukon.

EPISODE THREE

Possessed with fanatical zeal Aukon suggests the Doctor should join them. They seek people with powerful minds to help at the Time of Arising. For only then will the Great One, who brought the HYDRAX into this Universe, reveal the secret of how to get back. The Great One speaks through Aukon and he, like Camilla and Zargo, feed and nourish the creature in return. If the Doctor is wise he will join them, just like his other companion. Perplexed at first by this remark, Romana and the Doctor are gravely worried to learn that Adric is here, and, even worse, in the power of these ghouls. Aukon uses all his psychic powers to make the Doctor bend to his will, but Romana distracts him long enough for them to run to safety. They do not get far, however. At the foot of the engine ducts stand Camilla and Zargo, effectively blocking off the Time Lords' escape route.

Nearly daybreak. Tarak has gained entry to the Tower, "borrowing" the uniform of a guard along the way. Watching, out of sight, he sees Zargo and Camilla enter their locked Inner Sanctum, and also the imprisoning of the Doctor and Romana in a nearby cell, similarly locked and guarded.

To pass the time the Doctor recounts a story told to him on Gallifrey concerning a race of Giant Vampires. They swarmed all over the Universe, but the Time Lords hunted down the creatures in a war so long and bloody that it sickened them of violence forever. However, when it came to counting bodies, the King Vampire was found to be missing. They followed a trail of his blood right across the Universe, but it came to a dead end — just vanished without trace.

Overpowering the guards Tarak rescues the Doctor and Romana, but Romana refuses to leave until she has found Adric. The Doctor asks Tarak to stay with her while he goes back to the TARDIS.

At the rebel headquarters Kalmar has discovered a new facility on his monitor system — a method of converting it into a scanner for viewing the territory surrounding their base. It picks up a figure which turns out to be Ivo. Embittered Ivo relates he now knows his son to be dead — he has come here to raise supporters for an attack on the Tower tonight. Thanks to a drunken guard Ivo knows the Three will be busy at some kind of ceremony, so it is now or never for him and his men. But still Kalmar is undecided...

Neutralising another guard Tarak and Romana gain access to the Inner Sanctum where they find Zargo and Camilla asleep. They also find Adric under light hypnosis and Romana is able to bring him round. But unfortunately, by now, the sun has set and the vampires are waking. Tarak tries to defend Romana and Adric but he is hurled bodily against the wall by Zargo, his neck broken by the impact. Even a thrown dagger makes no impression on the creatures as, talons outstretched, they advance upon Romana and Adric.

EPISODE FOUR

At the last moment the pair are saved by the appearance of Aukon who haunts the other two. Romana is a Time Lord and she will be an ideal sacrifice tonight at the Time of Arising.



Left: Does the Doctor hold the key to the State of Decay? **Above:** The unholy trio of tyrants. **Below:** The Doctor and Romana in the woods.

When the Great One emerges the villagers will perform one last service as nourishment for the King Vampire. Then all four of them will leave for the universe outside, sucking the blood of rich worlds until they are but empty husks. Romana and Adric are led away as preparations begin.

Inside the TARDIS the Doctor realises he needs help from the rebels to stand a chance of rescuing his companions and defeating the vampires. In a bid to win them over he makes an impressive entrance — materialising the TARDIS in the middle of their base. Ivo and his men stand ready, but still Kalmar is reluctant to help without further time needed to gain knowledge. The Doctor tells them they only have a few hours before the creature wakes and destroys them all. He uses Kalmar's monitor to show the rebels an image of the King Vampire lying asleep beneath the Tower. That, coupled with the sound of the creature's heart beating, sways the final doubters.

Fully awake, Adric has been catching up with news of events from Romana. Reviewing the evidence he tells her he believes this is one time the good guys won't win. Still, he says, he's all right, he's being offered a partnership, so there's no sense both of them getting the chop. Incredulous, Romana reminds him the Doctor has spent all his life coping with threats like this, and he will try to save them. Ignoring this Adric summons Aukon and tells him he will join the Three of his own free will. He is released.

With quite a force behind him now, the Doctor's main worry is how to kill the Great Vampire. Their cardio-vascular structure is such that they can just seal off any minor wounds. What is needed is an arrow of steel

Adric. He, meantime, will be occupied elsewhere...

The raid begins. With K-9 in the lead, disposing of those guards armed with blasters, the rebels overpower the remaining, more basically armed, soldiers.

Hypnotised, Romana is led to the sacrificial altar. The air above the cavern blackens as the bats gather in full swarm, some of them swooping down periodically to take bites





from Romana's neck

Up above the attack is going well, the last resistance crumbling as Habris meets death at Ivo's hands, in vengeance for the murder of his son. The Doctor disappears up to the Tower summit and, on his third attempt, finds one of the scout craft with enough fuel and power for one last, but vital, journey on auto-pilot. Frantically he programs in the flight co-ordinates, and then leaves as the take-off sequence begins.

Hearing the engines start up K-9 advises the rebels to evacuate immediately. Down in the caves the low vibration partially disrupts the ceremony, giving Adric enough time to drag Romana from the Altar. The Three are exultant to see the ground before them splitting, revealing a claw-like hand of the Great Vampire. The Time of Arising is now. Huddled in a small niche in the cave walls, Romana and Adric are joined by the Doctor as they watch the grim finale.

Blasting free of the Tower the Arrow ship rises up until its retros fire, turning it through 180 degrees. Now, like a javelin it plunges back towards the ground and impales the King Vampire through the heart like a giant stake. As the creature dies the Three, in a frenzy, turn on the Doctor, determined to take every drop of his blood. But their time too is up. Robbed of the Vampire's power, Zargo, Camilla and Aukon wither in seconds to dust.

Before they leave this land the Doctor makes sure Kalmar's data bank is primed with enough information enabling the villagers to start building a high tech society. Now only his original problem is left outstanding — how to get the TARDIS out of E Space, especially now that he must get the protesting Adric straight back home. ■

Above: The Doctor (Tom Baker) and his assistant Romana (Lalla Ward) trapped on a sinister planet in an alternative universe. Below: The time-travellers meet the creatures that will lead them to discover the terrible secret of the dark tower and the horror that lies beneath it.



fact file

THE MAKING OF *STATE OF DECAY*

Feature by Richard Marson

Although the fourth story to be broadcast in the 18th season, *State of Decay* was actually the second to be recorded. This was a decision made early on in the planning of the season with the scripts for this show amongst the first to be ready for production. It had originated some three years before as Terrance Dick's tribute to the popular vampire gothic yarns. Originally titled *The Vampire Mutations*, and then *The Witch Lords*, the story was withdrawn at story breakdown stage after producer Graham Williams had been contacted by his departmental head and asked to drop the idea in view of the BBC's major adaptation of the Dracula legend due that same autumn. Interestingly part of the story discussions that went on for the aborted version feature in a sequence of 1977's *Whose Doctor Who* documentary, with Terrance Dicks, script editor Robert Holmes and producer Graham Williams talking about the increasingly political role the Doctor had been assuming at the time. With his first effort pulled, Terrance saved the scheduling day by coming up with *Horror of Fang Rock* at exceptionally short notice. That could well have been the end of the story had it not been for incoming producer John Nathan-Turner's salvaging of the initial concept when he took over the series in late 1979—early 1980. In consultation with both him and his script editor Christopher H. Bidmead, Dicks came to write *The Wasting* which in its revised form became *State of Decay*.

The show, in its finished form, saw the debut of Matthew Waterhouse's Adric. Due to Dick's uncertainty as to the boy's character his role was a small one. Also working on the series for the first time were Paddy Kingsland, who composed the stunning incidental music, and director Peter Moffatt. Designer was Christine Ruscoe, who had worked before on the show as designer of *Pyramids of Mars* and *The Hand of Fear*, and who was asked to produce the required gothic style for the story. Old time stunters, Alan Chuntz and Stuart Fell were hired to handle some of the action scenes as well as taking minor roles.

Target released Terrance Dicks' novelisation of his own script on the 14th January 1982, while record company Pickwick brought out a condensed version on cassette narrated by Tom Baker.

State of Decay was a thoughtful evocation of *Doctor Who* at its gothic best and is popular not only for its enjoyable plot and stylish production but also for its part in the E-space trilogy which went a long way towards restoring a sense of inner continuity to the series. ■





THE VISITATION

EPISODE ONE

A young girl, Emily, witnessing a blazing meteorite runs to tell her father, Squire John, and Charles, her brother. But by the time they reach a window darkness has swallowed up all the evidence.

When Charles retires to bed he discovers an intruder armed with a strange gun. Rousing his family, they discover their solid oak door being battered down by a tall bejewelled android whose body proves impervious to their musket shots. Determinedly the automaton advances towards them...

The TARDIS comes to rest in a wood. The Doctor, Tegan, Nyssa and Adric step outside.

The air is thick with the smell of burning sulphur and, curious, the four set off to discover its origin. Unfortunately the group of charcoal burners they encounter prove far from friendly and, accused of being plague bearers, the time travellers are set upon. Rescue comes their way, however, in the unlikely shape of Richard Mace — an itinerant figure who puts the attackers to flight with a blast from his pistols. Mace befriends the Doctor's party and offers the shelter of his camp; a nearby derelict barn. But as they set off one of their pursuers goes back to his village for help, while two more follow the Doctor and company.

Mace explains the men were chasing them because there is plague everywhere and consequently villagers are terrified of strangers and the pestilence they might carry. Mace himself was once a noted Thespian until forced into rural exile by the closure of the theatres. Now he makes his living as a gentleman of the road, a role the Doctor shrewdly interprets as a mixture of tramp and highwayman.

With time to unwind now the Doctor professes admiration for a bracelet Mace is carrying. Mace claims to have found it in the hay-loft. Nyssa is surprised to find it is made from Polygrite — not something that is usually found in a primitive society. Mace recalls he did see a comet some weeks ago and the Doctor wonders if it was, in fact, a crashing spacecraft burning up in the atmosphere. As if in confirmation of this theory Nyssa locates a cache of power packs, a definite indication of the presence of alien visitors.

Despite Mace's protests the Doctor insists upon calling at the local Manor House in search of further information. But along the way they are nearly knocked down by the village miller as he drives, vacant-eyed, away from the imposing abode.

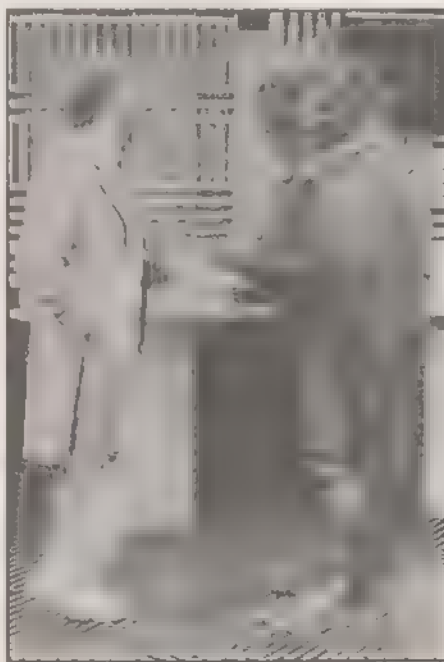
There is no reply when they knock on the door, so Nyssa and the Doctor force entry through an open window. On the bannisters

the Doctor notices scorch marks and the evidence of searing from a high energy beam. The Doctor's aim to search the basement is thwarted by a wall mysteriously built at the foot of the stairs.

Nyssa lets Mace, Adric and Tegan in through the front door. When she returns to the stairwell she finds the Doctor has somehow disappeared through a wall of solid brick.

EPISODE TWO

The Doctor re-appears, walking "through" the wall. He explains the wall is nothing more than an elaborate energy barrier which



Above: The Doctor (Peter Davison) confronts the Terileptil leader in Episode Three.

can be opened using the correct sonic key. As all five of them pass through the barrier the potent odour of soliton gas assails their lungs. The Doctor guesses the fumes are needed by someone, not of this world, to breathe properly and, sure enough, he locates the soliton gas unit close by a cage full of rats.

A cloaked figure steals into the room. The Doctor recognises it as some form of robot, a fact confirmed by the unleashing of its weaponry. Tegan and Adric are knocked out. The Doctor orders Nyssa to follow Mace out and then turns the soliton gas generator to full power. Reasoning that the android must have some powers of artificial intelligence he

points to the device, warning that if the android uses its beam again it will turn the house into a raging inferno. He then tells the dazed Adric to look after Tegan, promising that he will be back for them in a minute. With the android still somewhat indecisive the Doctor makes a hasty exit.

Eventually he catches up with the fleeing figure of Mace, who firmly believes he has been face to face with the Grim Reaper.

Knowing that he will need his help to get Adric and Tegan out the Doctor tries to convince Mace otherwise. He points out the bracelet he found is a device used on prison planets to control difficult prisoners. When a power pack is inserted and it is worn on the wrist, it has control over the mind. The Doctor demonstrates the device, but still Mace is unimpressed — the glow could be nothing more than a conjuring trick. Giving up, the Doctor tells Nyssa they must try modifying the TARDIS's sonic booster into a weapon that will, literally, vibrate the android to pieces. Nyssa is dubious, she is not sure they could get close enough to do that before it killed them...

Tegan and Adric are being interrogated by the android's master; a half-lizard/half-fish creature who has recognised in the pair intelligence beyond this time period. Of particular interest to the alien is the Doctor, and the two are threatened with torture unless they reveal where he comes from.

The reptile leader orders the android to "activate" some of the villagers to search for the Doctor and his vessel.

The Doctor, with Nyssa and Mace in tow, locates the escape pod by which the alien visitors left the crashing spaceship. From an insignia the Doctor recognises the pod was carrying Terileptils. The pod is surrounded by villagers wearing control bracelets. The Doctor, Nyssa and Mace are able to barricade themselves inside the pod and while the villagers strive futilely to break down the entrance port the three companions sneak out through a rear escape hatch.

The Doctor orders Nyssa to return to the TARDIS and to begin work on the booster modifications. He and Mace then set off to find the Miller who seems to visit the Manor House quite regularly, and so might be able to help them gain entrance unobserved. But the Miller proves to be under the control of the Terileptil leader as well, and as Mace and the Doctor discuss what to do next the stable doors are flung open and a group of angry villagers enter. The two are branded as plague carriers and their execution is ordered.

EPISODE THREE



The execution is stopped by the arrival of the Village Headman who says the strangers are wanted alive.

Tegan and Adric's bid for freedom has been noticed by the Terileptil leader, who despatched the android to recover them. Upstairs in the main house the two travellers are experiencing difficulty getting out, but eventually Adric locates an openable window. Adric escapes through a window but Tegan, confronted by the energy beam-firing android, has no option but to surrender. Brought back to the cellar the Terileptil prevents further escape attempts by clamping a control bracelet around Tegan's wrist.

The Doctor determines their best course of action now will be to try and wrest the control

Above: The Terileptil leader (Michael Melia) questions Tegan Jovanka (Janet Fielding), flanked by the Android (Peter Van Dissel). Below: The crew of the TARDIS. Right: A portrait of the Terileptil leader. Far Right: Tegan is held captive by the Android on board the Terileptil spacecraft.

bracelet from the Villagers. In this Mace and the Doctor are successful but, once released of the power packs which activate the bracelets, the Headman and the poacher collapse.

This action registers on a control panel in the Terileptil's base. Angrily the Leader sends the android to fetch the Doctor.

Recovering slowly, the Headman is telling his fellow villagers about the voice in his head which seemed to control all that he did. The villagers believe the Headman was possessed, and so that makes the Doctor and Mace warlocks; a bonfire is built on which to burn

them. The sound of splintering wood interrupts their preparations and at sight, apparently, of the Spectre of Death the Villagers flee in panic. The Doctor and Mace are led back to the Manor House by the android.

Returning to the TARDIS Adric is helping Nyssa to set up the booster so that she can test it, but their first experiments prove far from encouraging...

The imprisoned Doctor is sad to see Tegan, vacant-eyed, mindlessly carrying out the tasks ordered by her captor. He and Mace are taken before the Terileptil Leader, who confirms he is a fugitive from his home world seeking a new home in space, but when the Doctor offers to transport him to another planet the creature refuses. A barren rock would not be acceptable to him and his two colleagues. They do not expect to co-exist on Earth as the primitives are too aggressive. Therefore genocide will be necessary.

Adric decides to go after the Doctor. He has not gone more than a few hundred yards from the ship, however, when he is captured by a group of Villagers.

The Terileptil condemns the Doctor to certain death. To rid the Earth of its human population the Leader plans to release thousands of rats infected with a particularly deadly form of plague from their other base in the nearby city.

The Doctor ponders if he can use the Sonic Screwdriver to release Tegan from her trance-like state, but the bid is foiled by the Terileptil Leader who has just put Mace similarly under control. Using his gun the Leader destroys the Sonic Screwdriver. The Leader departs and, helpless, the Doctor watches as



Tegan goes to undo the first of the rat cages

EPISODE FOUR

Searching for a way to stop Tegan the Doctor's handcuffed hands touch upon the powerpack he took from the hayloft. He earths the power pack, sending its charge through Mace's pistol, effectively stunning him. In a brief skirmish with Tegan he manages to wrench the power pack from her bracelet too.

The Terleptil orders the android to find the TARDIS and pilot it to their main base in London. He then places the Miller in charge of the Manor House and sets off for the capital on a horse drawn cart.

Mace releases the Doctor from his handcuffs. They succeed in escaping from the cellar but find further progress impeded by the re-appearance of the energy barrier. The Doctor deduces a master control is overriding the switch.

Suspicious by the activity going on below stairs the Miller comes to investigate and is overpowered. In another part of the laboratory the Doctor locates the master switch controlling the energy barrier, and shuts it off. Now they must find the Terleptil base.

The appearance of the android, crashing



through the woods, has startled the Villagers and in the confusion Adric escapes. The android follows him into the TARDIS. Nyssa uses the sonic booster on the android, and it explodes in a shower of sparks. Nyssa pilots the ship to the Manor House to rescue the Doctor, Tegan and Mace. They all clamber on board and set off in search of the Terleptils.

The Doctor scans a map of London on the console screen until a blip appears denoting electrical emissions from some point in a small side street within the City of London itself. The ship materialises and the group make their way into the oven room of a nearby bakery, which has recently become a Terleptil base. All three of the surviving aliens are present there and a furious fight breaks out. During the battle a lamp is knocked down, igniting a pile of hay.

Our heroes fight their way back through the spreading flames. As the fire reaches a gas generator it explodes bringing down the roof of the bakery on the Terleptils.

Outside Mace helps to fight the blaze which rapidly looks to be going out of control. The Doctor leads Tegan, Nyssa and Adric back inside the TARDIS. Tegan feels they ought to be helping as they were partly responsible for causing the fire. The Doctor merely answers they should let history take its course. ■



fact file

The making of **THE VISITATION**

Feature by Richard Marson

The Visitation was the fourth televised adventure of Peter Davison's Doctor but just as with *State of Decay* it was recorded second in order of production. Again this was a decision made for planning reasons and the story was completed around the end of May 1981. Writer Eric Saward got the inspiration for the script from his girlfriend's studies of the plague and great fire of London, turning out a very traditional *Doctor Who* plot in the process — partly, he says, because it had been some time since he had last seen the programme. As it was *The Visitation* was made the more difficult to write because its regular characters had yet to be established on television and were still something of an unknown quantity; hence Saward was to a degree writing off the top of his head. The other problem was writing for so many regular characters, something which denigrated the role of outsiders and posed the fundamental question of what to do with them all. The fact that Eric's solutions were so popular and his script so impressive led to producer John Nathan-Turner offering him the job of script editor.

The production team had four days filming in total. The exterior of the Terileptil space craft was achieved by using a glass shot while filters were fitted over the camera lens to achieve the effect of night without the prohibitive expense of actual night shooting. All the London based scenes were shot at the BBC's own film studios at Ealing. Designer Ken Starkey had to come up with a mix of 17th Century sets and the futuristic styles of the Terileptils. Black Park in Iwer and the Tithe Barn at Hurley were the film locations.

Visual effects designer was Peter Wragg who devised and operated the radio controlled Terileptil's head. The Terileptils themselves were the work of freelancer Richard Gregory and were his most expensive creations to date.

Chief guest star was Michael Robbins of *On The Buses* fame. A big problem for him was the long wig he had to wear — it kept falling into his eyes so that he couldn't see where he was going. Making a return was Stuart Fell, on hand as expert advice for some of the stunt-action scenes, while almost all of the remaining cast had minor roles.

The Visitation stands as one of the most enjoyable of the early Peter Davison stories and it met with high ratings from the public, coming second in our 1982 season poll. In August of the following year it was repeated on BBC1 over four consecutive evenings.



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ARCHIVES 6

EPISODE ONE

In an apartment room, somewhere on Earth far into the future, two children are playing. Romulus and Remus are child prodigies, identical twins distinguishable only by the colour of their clothes. The similarities extend far deeper than just to their outward appearances. So great is their empathy that at times they can both speak with one voice.

Their father Professor Sylvest, an academic genius himself, is alarmed to hear the twin's plan to play Equations. The applied power of their formulae could change the pattern of the Universe. Shrugging off their father's fears they begin their games, using electronic screens to bounce and exchange theorems of staggering complexity. Emotionally abandoned, Sylvest leaves them to it.

The Doctor's recent regeneration has left him decidedly unstable. Peri watches him strutting around the TARDIS control room, admiring his new self as a positive triumph. Although outwardly settled the regeneration proves still to be somewhat erratic, and, several times, the Doctor dips into lapses of paranoia, even attempting, at one point, to strangle his young, American companion.

Finishing their game Romulus and Remus applaud a trick whereby an old man, by the name of Edgeworth, materialises in front of them and announces he has come to see their father. The twins reply he is out, which does not seem to worry the stranger. Bidding them farewell, the old man slips a green disc onto the wrist of each brother and the two become transfixed, their minds over-wiped, temporarily, by a selective amnesia. With the children he is trans-matted up to a freighter orbiting the planet. Despite its terrestrial origins the craft is now being piloted by a group of Jacondans, bird-like creatures from a planet far from Earth. As the vessel gets under way Edgeworth receives a mental communication from his overlord, Mestor, who orders him to the "safe house" on Titan III. The Earth authorities will notice the disappearance of the twins very soon, in which case there must be no trail back to Jaconda.

Professor Sylvest finds his sons missing and suspects an alien kidnapping. He voices his fears to the Special Incident Room where Commander Fabian briefs Lieutenant Hugo Lang to launch all available pursuit fighters at once.

The Doctor fears he may have entered a degenerative regeneration. He must seek to atone for his crimes, and how better than by becoming a hermit — living in contemplation, maybe for a thousand years, on a lonely asteroid with Peri as servant to his needs. Peri's response is predictably acid but, notwithstanding, the Doctor sets course for Titan III.

Imprisoned in the freighter's hold the twins modify a piece of electronic equipment to transmit a distress signal. This brings a squadron of fighters into attack as the craft nears Titan III, but all five are wiped out as Mestor exerts his great power. Edgeworth, the twins and a Jacondan, Norma, beam down to the small base on the asteroid's surface even as wreckage from the attack rains down from the sky.

Landing the TARDIS the penitent Doctor reluctantly calls off his quest for a hermitage when they notice all the burning debris. Seeking survivors they find Lt Lang, whom they bring aboard the TARDIS. But Lang is severely concussed, in addition to his other wounds, and in a

THE TWIN LIMB DILEMMA

moment of clarity he raises his blaster to shoot the Doctor.

EPISODE TWO

Fortunately for the Doctor, Lang's wounds overcome him and he sinks into a coma. Peri is angered when the Doctor worries more for himself, initially refusing to treat the injured Lieutenant. Only reluctantly does he agree to get the TARDIS's medical kit.

With the Jacondans away seeking any human survivors, Edgeworth supervises the twins as they work on his equations. They are very



rebellious until Edgeworth reasons with them, explaining the nature of Mestor's infinite ambitions. As if to re-inforce his statements, a projection of Mestor fills the room; the giant slug creature threatens to remove the twins' minds from their bodies if they do not do his will. Hastily Romulus and Remus pick up their pens and resume work.

Peri has concealed the power pack from Lang's gun in the wardrobe room. She returns to find the Doctor pacing the TARDIS. With the Lieutenant's wounds dealt with his mind is free to consider the global situation. He senses a sickness in the air — a danger to the whole Universe, but from whom? Searching for clues he remembers Lang's delirious words about children, abducted children... Switching on the scanner he locates an all-too-regular "bump" on the landscape. A dwelling perhaps? Leaving Lang to recover, he and Peri go out to connoitre.

The twins complete their equations, warning Edgeworth there is enough energy in the formulae, if they were converted to terms of power, to

generate a small sun. Edgeworth replies he knows what he is doing, and transmits the data to Mestor.

Concerned about the asteroid's high degree of surface radiation, Peri is pleased to find a service duct leading down into the hidden base. Hearing machinery they forge ahead, but as they get closer the Doctor's courage crumbles and he advocates going back. Too late, they are caught by Noma and his sub-ordinate, Drak.

Edgeworth receives word from Mestor that the Earthlings have cancelled their search. The freighter can now return to Jaconda. Edgeworth acknowledges but first he must "re-vitalise". Stepping into a special cubicle his aged body is infused with new energy. As he emerges the Jacondans bring in Peri and the Doctor. The latter is astounded, recognising Edgeworth as his old mentor Azmael, the Master of Jaconda, whom he last met two incarnations ago. Azmael recognises him in turn but says, sadly, the old days are gone. Sight of the kidnapped children is evidence of this.

Rapidly recovering, Lang is made a quick tour of the TARDIS in search of the power pack for his gun. Finding the wardrobe room he stumbles on it, by chance, in the pocket of the costume he puts on in place of his burned uniform.

Edgeworth reluctantly tells the Doctor and Peri he must save his people at whatever cost, and so they must stay here as prisoners when the rest of them leave. No-one notices as Noma sets a self-destruct mechanism in one of the wall recesses. Warning the Doctor that the Trans-mat will randomise after they have gone, the Jacondans, the twins and the aged Time Lord beam over to their ship, which then blasts off. Undaunted by the prospect of cracking the lock on the main door, the Doctor begins work finding the one in ten million million code that will open it. With his mind, he says, it shouldn't take longer than several days... But Peri discovers they do not even have several minutes when she locates the self-destruct device.

Fortunately the Doctor finds the equations the children had been working on. Now he can use them to adapt the revitalising modulator into a Trans-mat to beam himself and Peri back to the TARDIS. Timing will be critical, however, so he borrows Peri's watch. He successfully teleports her to the TARDIS but then discovers her watch has stopped.

Anxiously awaiting the Doctor, Peri is horrified when she sees on the scanner the "safe house" engulfed by a fireball.

EPISODE THREE

A few moments later the Doctor does materialise safe and sound. Hugo Lang decides it is time he made an introduction, and wants to know how he got here. Leaving that task to Peri, the Doctor prepares to take the TARDIS to Jaconda.

Aboard the freighter Edgeworth is aghast when Noma reveals his actions in setting the destruct device on Titan III.

The TARDIS arrives on Jaconda, landing in a wasteland the Doctor once knew as a paradise. Grimly he recognises the hardened trails of Giant Gastropods — half-humanoid, half-slug creatures of Jacondan myth. Somehow their seeds must have survived and the slugs hatched, voraciously consuming the bark from the trees, the goodness from the soil, everything edible — leaving the planet barren. The Doctor pilots the TARDIS into the royal palace, landing in a warren of deserted tunnels beneath the main citadel. ▶



Romulus and Remus are ushered into the palace laboratory by Edgeworth, who also points out the huge Gastropod hatchery which adjoins the room. Here the twins will work to complete their finely tuned equations.

Wending their way through the tunnels, the Doctor points out wall paintings which recount a legend about how the Queen of Jaconda once offended their Sun God. He, in his wrath, sent down a plague of giant gastropods upon this world, but so great was the devastation caused that the God relented, and visited a drought upon Jaconda to kill off the slugs. But it seems some of them have survived and flourished anew. The three suddenly dive into a recess as two of the massive creatures shuffle by. Emerging, Lang gets his feet stuck in the rapidly hardening gastric trail left by the creatures. Hopefully, he says, he can burn his way free using controlled blasts from his gun, but the Doctor, impatient to move on, is doubtful.

The twins are introduced to Mestor who, in turn, tells Edgeworth to reveal his purpose for bringing them here. Edgeworth agrees, but says he will only give total dedication to the project if Mestor promises not to monitor his thoughts — it distracts his concentration. Dubious at first Mestor agrees when he understands the old

man's dedication to saving the people of Jaconda. Relieved, Edgeworth is further pleased to find he has at least one friend to share his burden of responsibility, Drak. He tells the twins that Mestor needs a new source of supply for himself and the Gastropods. Their equations will enable Mestor to bring two smaller, fertile worlds into Jaconda's orbit, thus giving the slugs new larders on which to feed, and giving Jaconda's natural resources time to recover.

Losing patience with Lang the Doctor abandons him and Peri and goes off on his own. He finds his way to the laboratory where he attacks Edgeworth, choking him for the attempted murder of himself and Peri. It is left to Drak to explain the truth of matters to the over-zealous Doctor.

A Jacondan patrol finds Peri and Hugo. After a brief skirmish Lang is left for dead and Peri is dragged before Mestor. In disgrace for his earlier failure to kill them, Noma is ordered to go back for Lang. But Lang has recovered and staggers to the laboratory to tell the Doctor of Peri's capture.

EPISODE FOUR

Noma comes for the Doctor and, at gun-point, takes him to Mestor. The Doctor tells the giant

slug he would be more use than the children, having the advantage of practical experience to back up his knowledge.

At their request Edgeworth gives back the twins their total memories, by removing the discs from their arms. Peri and the Doctor are brought in to join the work force with Noma and his guards bullied out of the laboratory under pretext their presence will only disrupt concentration.

In the throne room Mestor tells his Chamberlain he intends to dissect the Doctor once his task is complete. For now, however, the Doctor's TARDIS must be found, and the Chamberlain is despatched to accomplish this.

Together Edgeworth and the Doctor evaluate Mestor's plan. He wants a tractor beam to pull two planets closer to Jaconda. There they will occupy the same space but, thanks to a temporal shift, one world will exist one day ahead of its neighbour, courtesy of the time travel secret Edgeworth gave the Gastropod. The Doctor, however, sees a problem. If the worlds are smaller than Jaconda then the sun's gravity will be sufficient to pull them away and into collision with the star. If that happens it will cause a prodigious explosion. So why does Mestor want to do this?

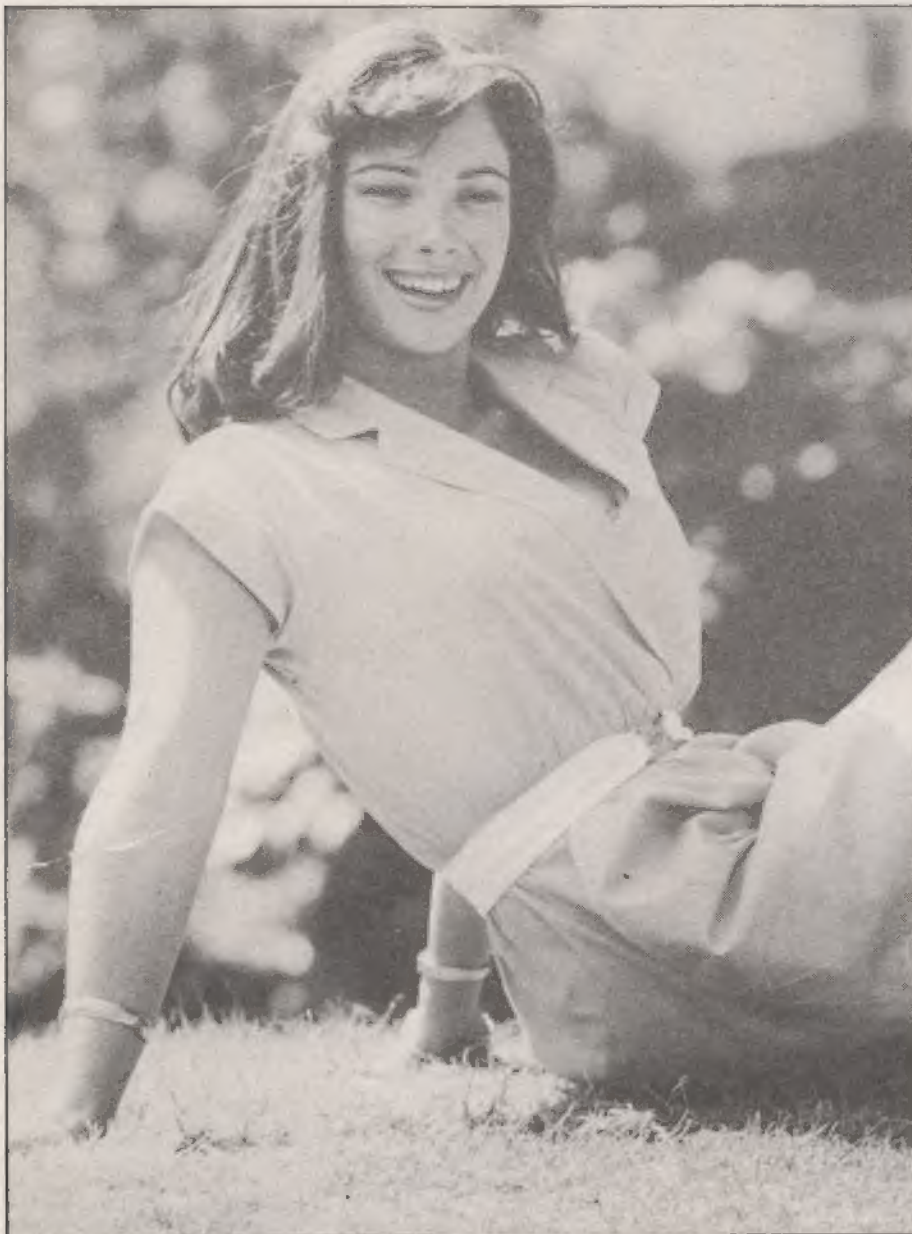
The Chamberlain's group finds the TARDIS, and with help from Mestor's power, they gain entrance.

The equations are completed and while Romulus and Remus are checking their figures the Doctor is shown into the hatchery. He is curious to find the eggs totally dry — no mucous slime to feed them — and resistant to opening even with a laser beam. Tremendous heat would be needed to hatch these eggs — heat from a nova perhaps . . . The Doctor tells his old mentor that a nova would scatter and hatch the eggs throughout all space, Mestor will thus colonise the Universe. He must be stopped. Hastily a plan of campaign is drawn up. Lang will dispose of the guards outside, the twins will erase all their notes and keep the equations in their minds. The Doctor and Edgeworth will deal with Mestor. But already they find their plan has been revealed when they discover Drak dead. The Jacondan's brain had been used as a monitor, relaying everything back to Mestor. Hastily the Doctor grabs a few flasks of acid and hastens after Edgeworth.

Noma is told to retrieve the twins and kill all the rest. The two groups meet in a corridor but with the twins in front Noma dares not open fire. In a brief battle Lang is wounded but holds his pistol steadily enough to kill Noma.

The two Time Lords confront Mestor. The Doctor hurls an acid flash at him but the slug puts up a force field to deflect the missile. The creature is using up a lot of power doing too much simultaneously, especially when he tells the Doctor he intends taking over his mind and body. Mestor demonstrates with Edgeworth — transferring his mind into the old Time Lord's body. But Edgeworth is not quite beaten. Regaining his will he uses the last of his strength to hold Mestor's persona within him, while the Doctor attacks the slug. A second acid flask is successful and the creature's body boils and liquifies; its will powerless to act. As Mestor's body is destroyed, the old Time Lord exorcises his mind. The tyrant is dead, but Edgeworth's life is also forfeit. He dies in his former pupil's arms.

Back at the TARDIS Hugo and Peri evict the Jacondans and await the Doctor. His confidence renewed, the Doctor says a hasty goodbye to Lang. The Lieutenant has nothing to go back to on Earth, and feels he has more worth here. The Doctor hurriedly departs to get the twins back home.



fact file

As the first Colin Baker story, **The Twin Dilemma** certainly suffered more than the usual share of problems before its screening in March 1984. Commissioned from experienced writer and dramatist Anthony Steven, the script then had to go through a major rewrite with work on Episode Four being particularly extensive. Steven admitted he was delighted with the end result. Subsequently Saward undertook the Target novelisation for release in 1985.

Another problem was a major strike at the BBC involving the scenery shifters. Production on the **Caves of Androzani** had been delayed and then moved forward so that the last two days studio work on that story occupied the space originally to be allocated for the first **Twin Dilemma** sessions. The studio recording finished just days before the strike began again, with the last scenes being recorded on February 14th 1984. Unusually the two days of location filming took place in between the two studio blocks, utilising the Gerrards Cross location as well as another pit in Harefield:

The making of **THE TWIN DILEMMA**

"Because we were shooting in February we only had about five hours of each day with enough light to shoot. On top of that it was cold and very muddy — every one wore plastic bags to protect their costumes", said director Peter Moffatt.

The Gastropods made their much vaunted appearance, based on giant slugs. Richard Gregory and his freelance team were behind the monsters: "We built three Gastropods, Mestor's being different from the other two in that it had to have an animated mouth piece with fitted to his head. The other two were only seen briefly but they had slight colouring differences and we needed an extra one on hand for the Mestor death scene, in case anything went wrong with the real thing. Edwin Richfield, who is claustrophobic, specifically requested a mask that could be removed at short notice although we deliberately didn't make the creatures that mobile because they were, after all, meant to be slugs. Edwin may not have enjoyed the mask but he was super to work with, never complaining."

Originally, Peter Moffatt had wanted to use the special effect used for the Master Kamelion transformation in **Planet of Fire** for Edgeworth's revitalisation chamber but deciding it had been used too recently had to choose something else: "My video effects man and I thought up the idea of basing it on a model of the human anatomical structure, with the impression being that the machine takes you apart and re-assembles you again feeling



refreshed and revived." The effect of embolism was achieved by bathing the "victim" in a red glow added on in the post production control gallery session. Model work was also used for some shots of Titan III and for the Gastropod egg galleries.

Video effects man Dave Chapman devised the game being played by the twins at the start of episode one, using the BBC's own computer system and engineering it so that it consisted of a series of horizontals and verticals with no letters — thus making the game suitably impressive. The jocondans, notably Drak, Noma and the Chancellor, were created in a complicated makeup process which involved the painstaking application of nose pieces, feathers and horns.

The guest cast included Dennis Chinnery who appeared in **The Chase** and **Genesis of the Daleks**, while Edwin Richfield played Captain Hart in **The Sea Devils**. Twins Gavin and Andrew Conrad were only just found in

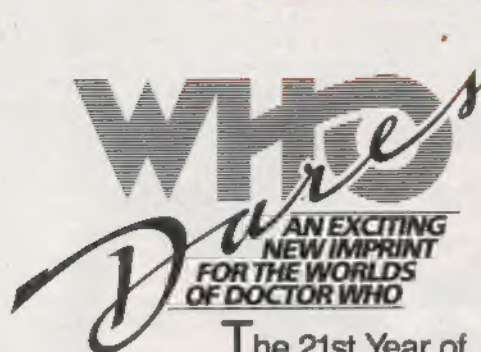
time, and Peter Moffatt had almost decided to cast similar looking and older actors of opposite sexes in the same parts.

Designer was Valerie Warrander, whose previous **Doctor Who** credits are **The Androids of Tara** and **The Creature From The Pit**. Incidental music was provided by Malcolm Clarke, who re-used his Tegan theme in episode one when that lady was mentioned by the Doctor.

A major publicity drive to promote both new Doctor and new series style resulted in press calls, television appearances and interviews, notably in the **Radio Times**. **Blue Peter** included lengthy extracts from the story and Colin Baker brought along a signed Gastropod egg as a prize in a competition.

The broadcast story — the last to be made for the twenty five minute slots — achieved ratings of over seven million and launched new Doctor, title sequence and approach in flamboyant, high enjoyable manner. ■

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